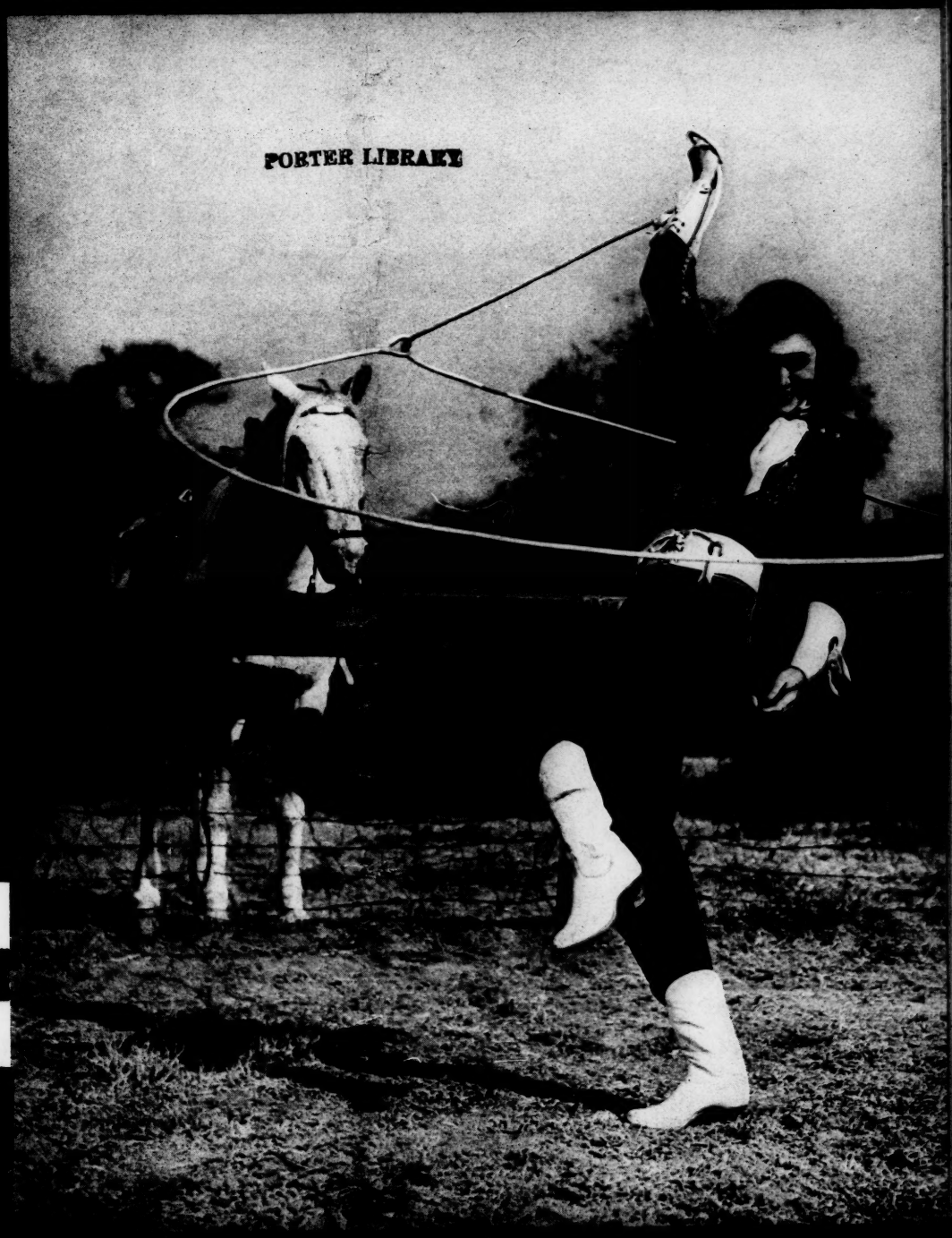
DANCE



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CENTS

This one's going to hurt!

Invasion comes high—in blood and money.

Part of the cost must be paid with human life. That means deep and lasting hurt for many and many an American family.

Part of the cost must be paid in cash . . . this September. And *that's* going to hurt, too!

The 3rd War Loan Drive is here!

To pay for invasion—to get the money to keep our fighting machine going—you, and every man or woman in America, are asked to invest in at least one extra $100 Bond in September.

$100 EXTRA, mind you—for *everybody!*

No man or woman can hold back. No man or woman can point to his Payroll buying and say, "They don't mean me!" No man or woman can say, "I'm already lending 10% or 12% or 20%—I'm doing enough!"

Sure—it's going to hurt. It's going to take more than spare cash this time—more than just money that might have gone for fun. It's going to take money you have tucked away. It's going to take part of the money we've been living on—money that might have meant extra shoes or clothes or food! Money that might have gone for *anything* that we can get along without!

Sure—it'll be tough to dig up that extra money. But we've got to do it—and *we will.*

We'll do it partly because of the look that would come over the faces of our fighting men if we should fail. We'll do it partly because the cheapest, easiest way out of this whole rotten business is for everybody to chip in all he can and help end it quick. We'll do it partly because there's no finer, *safer* investment in the world today than a U. S. War Bond.

But mostly, we'll do it because America is right smack in the middle of the biggest, deadliest, dirtiest war in history.

And we're Americans.

Back the attack with War Bonds

RUDOLF ORTHWINE CORPORATION

Printers of DANCE Magazine

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To the question: **"Will we be able to get**

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It will be comforting news for dance teachers that you can depend on getting the quality-famous Capezio Dance Shoes, although our production is naturally below normal because of shortages of materials and because many of our experienced shoe craftsmen are now in the armed services.

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- **Place orders as far in advance of your needs as possible.**
- **Buy from the same Capezio branch or agency you have been dealing with in the past.**
- **If shoes are out of stock in your local store and you need them fairly soon, have the buyer send us a "special order" for your requirements.**
- **ORDER ONLY NECESSARY SHOES, and if they do not arrive as soon as you might wish, please remember that we are doing our best to serve you as promptly as war-time conditions permit.**

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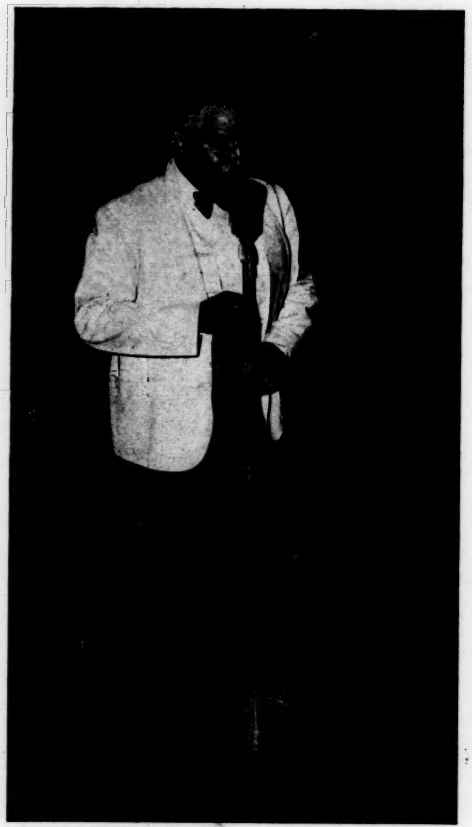
Post-War planning, training and building for lasting peace.
It's up to Us and You, Mothers and Teachers



Mr. Rudolf Orthwine, Publisher of Dance Magazine, as he addressed the summer meeting of the DM of A.

As the war is moving in its final stages, it is the job for us elders to do everything we can to bring it to a speedy completion. Simultaneously we here in America, who stay at home, and actually are not subjected to the horrors and brutality of war must prepare ourselves and, more so, our children, to grasp our moral responsibility towards our fellow-man, no matter from what race, religion, or nationality he originates, and we must be ready to spread this gospel everywhere, if we are to reap the benefits of the 4 Freedoms and the lasting peace which our President gave the world as our objective.

Ever since we took over the American Dancer and Dance Magazine, we have emphasized the value of dance instruction, for the youngsters as a medium for acquiring Physical and Mental Fitness. Healthy bodies promote healthy minds. No medium of teaching welds the friendship of youngsters closer and gives them a better understanding of the habits and customs of others, than does a school of the Arts and especially a dancing school, for here the children become broadened in mind, they learn to appreciate folks of other lands through their music and their national dances. The Art school is the place where the rich and the poor children descended from almost every nationality and religion, are on an equal footing, and where interests are pooled in one objective: learning and perfection—in that which they desire most. A well conducted Dance class is always a happy group of children. Judging from reports from small cities and suburbs, of the increased enrollment in dancing classes, it is plain that alert Mothers and Fathers have realized this fact more so since the beginning of the war.

Now it is up to You, Teachers everywhere, to bring the importance of dance instruction for children to the attention of parents in your vicinity. You have a responsibility to this growing generation, you have a serious job to do in preparing our youngsters, so they may carry on wisely and contribute to making this world the place in which they and their children can live in peace and happiness.

We at the Magazine do — and will continue to do our job. We are not interested in making it a profitable gossip sheet; we want it to be a medium to further education. Miss Marsh, our Editor, is without a doubt the most outstanding personality in this field, to help us to help you in this important work.

With her A.B. and M.A. degrees in education, her experience teaching in the leading schools and universities of the country, plus her experience as a professional dancer, dance critic for the New York World, author of many dance books on all branches of dancing, and more distinctions in the dance world than there is space here to mention, our editor will give such a broad editorial policy that everything good in the dance field will have representation here.

Already, our fan mail from mothers, teachers, dancers and students is tremendous, but we want them to write to us. We read every letter, and carefully note its contents, printing those of interest to our readers.

Let's hear from everyone of you.

You Parents — You Teachers — This Magazine. Yes, only together can we succeed in setting a good example, which others will inevitably follow.

Yours for enlightened dance education

Publisher

DANCE
MAGAZINE

VOLUME XVII **september, 1943** NUMBER 10

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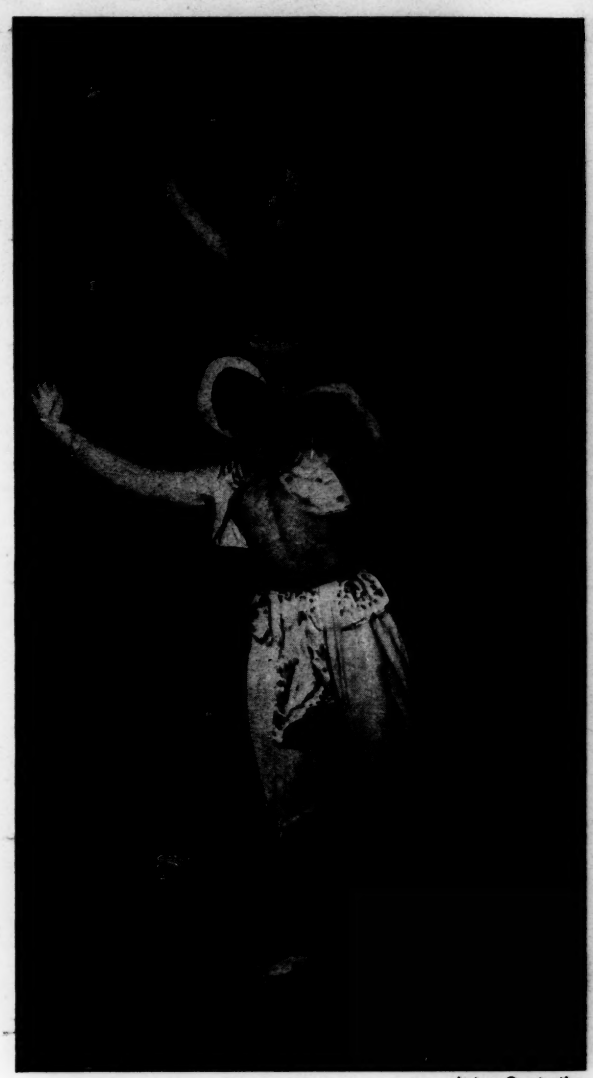

photo: Constantine

Manna Montez and Alexis Dolinoff in a pose from the dance they performed recently in the Metropolitan Opera Production, Lakme.

★

Cover: Eleanor Powell demonstrating the well known lariat dance of the Texan Cowboy, in Metro-Goldwyn-Mayer's new picture, "I Dood It".

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HOW TO CHOOSE A DANCING TEACHER

by LUCILE MARSH, A.B., A.M.

A guide to help parents in choosing the best teacher for their children.

"Of course, Mary and John must have their dancing lessons, this year above all years", some ten million mothers say each Fall. "But what teacher to send them to is my problem!"

Each mother is deluged with literature and phone calls from this school and that, and at least a dozen mothers phone trying to gain new pupils for their favorite teacher.

The wise parent, however, will be wary.

There is so much joy, health, and real education to be found for your child in the right dancing school, that no parent can afford to be careless about the choice of dancing teacher.

The first question a parent must answer satisfactorily about the prospective dancing teacher is, "What is her dance training?" The best teacher will have studied all schools of dancing: rhythmic, tap, acrobatic, ballet, folk, ballroom, modern, etc. For the very advanced pupil and professional, a dance specialist is indicated, but for the young child the teacher with a broad dance background is much more able to give an all-around dance education properly adjusted to the child's interest and ability. Parents should not be timid about quizzing a dance teacher on her knowledge of the various forms of the dance. The well-trained teacher will appreciate your attitude; the others do not matter.

But knowledge of the various brands of dancing does not make a fine teacher. She must also have knowledge of child psychology and educational methods to be able to impart the dancing to the child. Be sure, too, that the dancing teacher of your child knows enough anatomy and physical education to give the wonderfully symmetrical and highly co-ordinated development that is inherent in dancing properly taught.

Not less important than her educational and dance background is the personality of your child's dancing teacher. Does she practice what she preaches? Is she charming, well-bred, soft-voiced, and properly groomed on all occasions? Remember your child is much more apt to do what her teacher does than what her teacher tells her to do. Especially the young child learns more by example than by precept. Is the dancing teacher's personality one you would want your child to copy? For imitate her, she will!

Does the dancing teacher approach her work as a profession or is she just teaching dancing to make money? Is she really interested in children? Do the children like her and trust her?

Youthfulness is always attractive but experience, too, is important. No young teacher should be permitted to teach classes without a few years apprenticeship under an experienced teacher.

Ask your prospective teacher of what dance organization she is a member, and be sure she is a teacher who keeps up with the latest trends and methods in her profession by continual study and field work.

When all these points have been satisfied, go and visit a class. You would not dream of buying your child a dress without first seeing it. Well, it's much more dangerous to choose a dancing teacher, sight unseen. The superior teacher will welcome a visit and be glad to confer with you about your child.

Before you visit the dancing class, stop and think why you are sending your children to dancing school. No doubt your reasons will be among the following:

(1) To make them better coordinated and expressive in their movement;
(2) To improve their posture;
(3) To give them poise and self-confidence in the social situation;
(4) To give them an art interest for self expression;
(5) To teach them discipline and mastery of their bodies;
(6) To enable them to enjoy and participate in the social dancing they will meet throughout life;
(7) To overcome some physical handicap;
(8) To coordinate their mental, spiritual, and physical personalities;
(9) To give them a cultural interest and an outlet for excess energy;
(10) To give them a skill and accomplishment which they can share with others; e.g., dance in their school assembly programs, etc.

Take these points with you when you visit the dancing classes in your community and check off the ones each school satisfies.

Before going on it might be well to warn mothers how not to choose a dancing school.

(1) Don't allow some high-pressure salesman (or woman) to sign you up for a dancing class over the phone. Remember the best schools do not give free tuition to a group of mothers to high-pressure someone else into joining their class. Neither do you find the best teachers in schools run by a business man or an impecunious social climber whose chief interest is to make money.
(2) Don't send your children to a dancing school just because their little friends go there. They may all be going to the poorest teacher in town.
(3) Don't choose a school because it happens to be nearest your home.
(4) Remember, too, the cheapest school is often the most expensive when you figure out how little your children get out of it.

photo: A. D. Vinci

Left: Members of Nimura's Concert Group demonstrate the vigor and beauty of the modern dance in the open spaces. Middle: Lou Wells Jr. dances an acrobatic number that any regular American boy would sure be proud to accomplish. Right: The popular Social dancing class for boys and girls gives a delightful and instructive social evening.

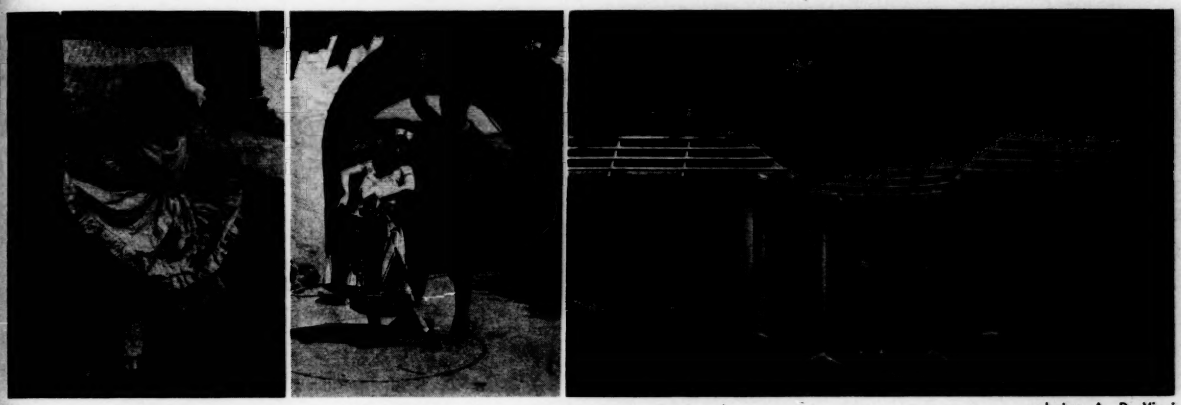

photo: A. D. Vinci

Left: This child is having a wonderful time dancing the polka of her great grandmother's day. Middle: Authentic American folk dancing of our cowboys by pupils of Karma Deane, Texas, gives a fine sense of American tradition to young students. Right: Atlanta school children dance the beauty of modern sculptor in a beautiful outdoor setting.

(5) Don't send your child to the class of some young and inexperienced teacher just to help her get started. Young teachers should serve their apprenticeship under some experienced teacher and not get their training experimenting with your children.

(6) But the most tragic reason of all for sending your children to a certain dancing class is to get them in the social swim. Schools that cater to these outmoded, undemocratic motifs can be classed as rackets, not dancing schools. The best people fight shy of them. "I couldn't offend Mrs. Vanderlip who sponsored the class", is the worst reason of all for sending your child to a poor teacher.

When you do start visiting the dance schools, make the rounds. Visit every school in town before you decide. Be sure to make note of the following points:

(1) Is the studio clean, well ventilated, quiet, artistic, and generally attractive?

(2) Is the musical accompaniment to the classes well chosen and well played?

(3) Are the children busy and happy in their work?

(4) Is the discipline firm but kindly, as it should be with children? Is the teacher patient and understanding?

(5) Does the teacher demonstrate adequately, correct mistakes, and insist on a high standard?

(6) Do the children show actual accomplishment in dancing?

(7) Does the teacher insist on friendliness and good sportsmanship among the children?

(8) Is she always meticulously fair and impartial herself?

(9) Are the classes graded in age groups so there are no more than three ages in a class, and also arranged into beginners, intermediates, and advanced, so the child is assured of maximum progress?

When you decide on a teacher give your complete confidence and co-operation. Remember the better the teacher, the higher standards of co-operation she will expect from the parents. Be prepared for the following:

(1) A good dancing lesson costs at least $1.00, sometimes as much as $3.00 where space, equipment, and living are high.

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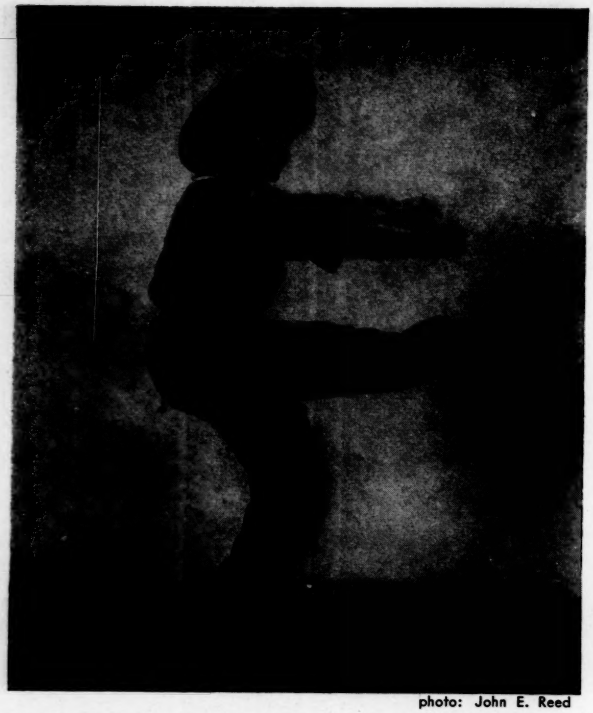

photo: John E. Reed

Roudenko in the role of the Cow Girl in Agnes de Mille's "Rodeo".

LUBOV ROUDENKO

Ballerina of "Rodeo" treats Broadway to a gay Can Can in "The Merry Widow"

We interviewed Lubov Roudenko in her dressing room after her hilarious Can Can in "The Merry Widow".

Lubov Roudenko is the interviewer's delight. Young, petite, pretty, vivacious, Russian! She is all laughter one moment, on the verge of tears the next. Because she reacts with her whole heart and soul to everything, her point of view is always stimulating, and her observations picturesque in spite of her new acquaintance with English. Here are some of her impressions of America.

"Chicago? Oh yes, the city where your skirts are always going up to the sky! The South? So nice and old-fashioned with such up-to-date fried chicken! California? A beautifully colored dream! American girls? They are so young and always thrilled, but pay not enough attention to their femininity! American men? Oh, very nice and very impressive when you see them dining at smart hotels. Then all of a sudden they get up and jitterbug. You are amazed to see them sitting at the table again so calm, and still in one piece. American children? So beautiful, but they are born wise and every day they awake more wise. American food? Well, I learned to eat in Paris where food is an art, but give me a real American steak any day! American clothes? I am crazy about them; such chic, such variety, and so reasonable the price. American press? Marvelous. You say one word, they print thousands and all beautiful!

"Skyscrapers? So new, so surprising, so terrifying! I walk for blocks with my face up to the sky looking at them. They make me feel so small like a mosquito. Cafeterias? Lots of fun if you aren't hungry. But I never know how many nickels! But your markets are marvelous! Everything in one store. In five minutes I buy everything for a big dinner and I love to cook. Ice Cream? No, not for me. It freezes your mouth. But Coca Cola! I love it, not at first but quite quick I love it."

The next moment, however, tears welled in her eyes.

"I am very lonely. Such a big tragedy living is today.

"I adore to dance the Cowgirl. I love dramatic parts like that. I feel deep in my heart the Cowgirl.

"One day a lot of young American school girls wait backstage to get the autograph of the Cowgirl. I come along and they only ask where is the Cowgirl? I say, 'Here I am.' But they only laugh and say, 'You are

(*Continued on Page 28*)

Lubov Roudenko caught by the camera at one of her daily two hour practice periods, shows a clear and decorative classical style.

photos: Constantine

IGOR YOUSKEVITCH

An interview with a famous dancer that every athletic boy will want to read

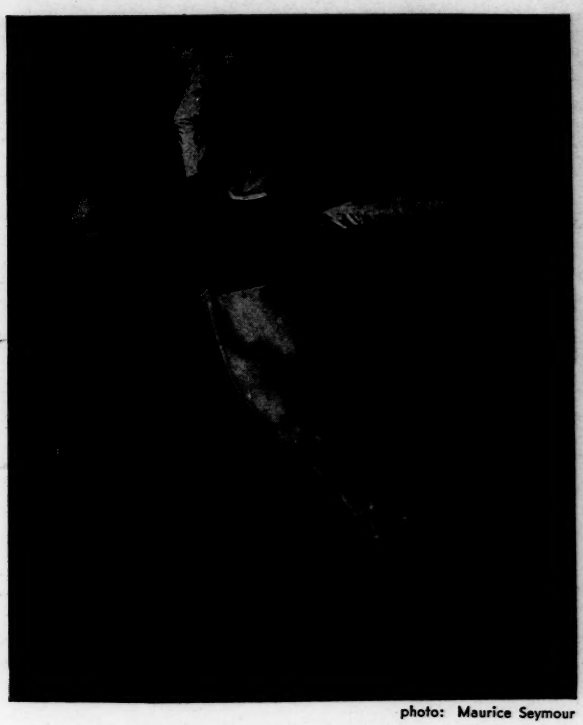

photo: Maurice Seymour

Igor Youskevitch dancing one of his many forms of classical flight.

"What a man! Did you see that jump?"
"Did you see the way he tossed that girl in the air?"
"Holy smoke! What muscle!"

These were the remarks that Igor Youskevitch brought forth from the browned and toughened U.S.A. soldiers at Fort Dix when he gave a benefit performance for them.

Igor Youskevitch is one of the finest male dancers the world has ever seen, first because he epitomizes the masculine ideal, strong, full-muscled, athletic, and thoroughly wholesome. We could go on at length describing the smoothness of his execution, the richness of his technique, the unaffected eloquence of his interpretations, and the exciting animal power underlying his smallest movement.

But, the miracle is that this artist has something to say when he is interviewed that is just as important as his dancing. It is this we want to share with our readers.

Igor Youskevitch is a Russian with the characteristic black hair and eyes, high Slavic cheek bones, and vital stature. Incidentally, he has small satyr-like ears, white even teeth, and a three-cornered smile that gives an added impishness to his faun-like face.

Igor became a dancer by accident. He was studying to be a chemical engineer when his family's financial condition became critical. His older brother was just about to graduate, so at the family council it was decided that the available money should be used to graduate the older brother and that Igor would have to leave school.

Both Youskevitch boys were fine athletes, but Igor was a real champion. Early in life he had come under the influence of the Sokol, famous Slavic athletic organization. This system is noted for its thoroughness in developing each muscle and building athletic champions second to none in the world.

Between the track events in that last Sokol meet, Igor was thinking hard about what he would do to earn a living, now that his university days were to be brought to a sudden end. At the close of the afternoon's competitions, Fate knocked at his door in the person of Belgrade's most famous ballerina.

She had just lost her partner and had been so impressed with Igor's prowess at the meet that she was sure he could be made into a ballerina's partner in record time. Youskevitch did not share her optimism, but the salary

(*Continued on Page* 28)

Igor Youskevitch uses both his athletic skill and his classical dancing technique to achieve this phenomenal mastery of space.

photos: Constantine

DANCE DRUMS AND RATTLIN
GOURDS INVOKE THE RED GOD

DANCE

Top: Dancers at the Giveaway Dance held by Eagle Father his wife, both Assinniboine Indians. The dance was held at the Round-house, Frazer, Montana, on the Fort Peck Indian vation in memory of their grand-daughter who was killed automobile accident several years ago. The custom of holding ce and giving away presents to friends is an old one among ioux, Grox Ventre and Assinnibione Indians. The more presents away, the greater prestige the family enjoys among the tribe, the duty to the departed relative is then considered fulfilled. Middle: In New Mexico and old Mexico the influence of the ish colonists is still very strong. Here we see members of the ating class of the Albuquerque Indian Service school, N.M., icing up on their dancing in preparation for their mission of dship and understanding. Left Bottom: Indian women perform- the annual pageant of the Lac du Flambeau Indian Reser- , Wisconsin. Photo by Vachon, 1941. Right Top, Middle and m: Indians of Taos, one of the 19 ancient religious ceremonials ich dancing plays a great part.

Downbeat of a drum in the arid stretches of the Southwest! Powerful warriors with oiled dark skins gleaming in the sunlight! Gourd rattles setting up a terrific din! Feathers and paint! These are all a part of the American Indian's dance ceremonial.

To the neophyte, the dances are sheer barbarity, another way of "jiving". But to the white man in the know the Indian dances represent more than a red man's jitter-bug contest.

Indian dances are really full of hidden meaning, and they are serious. As Greeks danced in their classic temples, as Miriam danced before the Lord, the American Indian todays sends forth his appeals to his numerous gods via the dance ritual with its deep-toned throbs of the drum, clack of the rattle, age-old songs. The Pueblo Indian dances before the church altar on Christmas Eve, and, in the humid months of summer takes the Saint of the village from the church to a flower-decked bower in the plaza to observe the corn and rain dances.

The Indian is an ardently religious soul. The origin of his dance has been pointed out to be a religious ritual, and, as such, it persists in the Indian ceremonials of the Southwest. The Indian dance is not a dance in our sense of the word but is a ritual and a dramatization. In the Southwest the purpose is threefold; religious, historical and social. The first is an offering to the super-natural spirits of the tribe; the second, an enactment of the ancient myths to keep them alive in the minds and hearts of the villagers; and third, a communal for social pleasure or tribal council.

Thousands of years old, the Indian dances have survived without interruption. The true hidden meanings of these ceremonials are closed to the white man who fails to see in the measured step, the constant repetition of syallables, the monotonous cadence, anything more than an Indian version of the "jive".

When a white man questions the coherence of the movements and symbols, the Indian rarely explains. He may not have the desire to tell, but more often he himself does not know. The Indian layman is similar to the Christian layman.

"They have always been done that way", he explains.

Most white men must content themselves with the names, "corn dance", "rain dance" and so forth, and these explanations come readily and cheerfully from Indian acquaintances. With alertness and experience, however, the white man may catch glimpses here and there of hidden meaning and guess what it all means to the Indian audience.

Birth, death, appeal, thanksgiving, the hunt, journey, corn-grinding, storm, sun, rain, each has its appropriate ceremonial. Most dances are built around nature. The earth, sun, rain, clouds, skies, mountains, plains and growing things, all inspire Indians with a desire for worship. The Indian prays by intricate dramatizations involving much sacrifice, physical exertion and solemn ceremony. Almost all events and undertakings of any importance in his life are coupled with complicated ceremonies.

The Teton tribe, and the Sioux of the Prairies celebrated the naming of an Infant. But when the infant reached young manhood he earned his warrior's appelation. In the first instance, the ceremony was the usual customary way of naming a child and was of very little consequence, often the child not being named for years after birth. But the naming of a young man was a "horse of a different color", and the ordinary rites attending the ceremony emerged into a portrayal of honor toward the adolescent warrior for heroism shown during some specific, special, authoritative and credible affair of the warpath.

No dance exercised by the Dakota or Sioux possessed more scrupulously faithful religious sentiment or carried with it more powerful influence of a social nature than the so-called Sun Dance. Known as the Wowaci Wakan, it was the Holy Dance. Hill villagers of the south, the people of the eastern woods, the Flatheads by the great western waters and the tribes living in northern lands never performed this dance. A Dakota ceremonial, it was sometimes carried on by other tribes of The Plains, but they had borrowed it from the Dakotas.

The important ceremonies of the Sioux are, with few exceptions, interpreted by the dance, and these dances are activated with strict regard to ancient and honorable customs. The dances are all momentous. The various forms of the Grass Dance, the Buffalo Dance, Ghost Dance, Bear Dance, Scalp Dance, Dance of Welcome, and innumerable others, all refer to certain events which have

by BRUCE J. BROWN

an influence on the daily living habits of the Indians in an economical, social, or religious and spiritual manner.

Shivers run up and down white man's spines as they witness the ceremony of the Hopi Snake Dance.

"But this nightmare" is a deeply religious observance to the Indian, it is a prayer for rain. The Hopi believe rain to be stored in vast reservoirs in the heavens and beneath the earth. Yearly they petition the powers to loosen the waters and send them to the earth. In this arid region where the crop is the main livelihood of natives, of course, the prayer is profoundly sincere. Snakes are utilized as the most efficient intermediary effecting the gods.

Among the Pueblos the genesis and the conclusion of a dance frequently hold the most impressive features. At the Niman Katchina ceremony it is at sunset that the brides of the year stand modestly with bowed heads besides their sponsors. They are dressed in their colorful wedding finery, and then pass thru the village and across the mesa to disappear, giving way to the unmasked dancers of the ensuing cycle.

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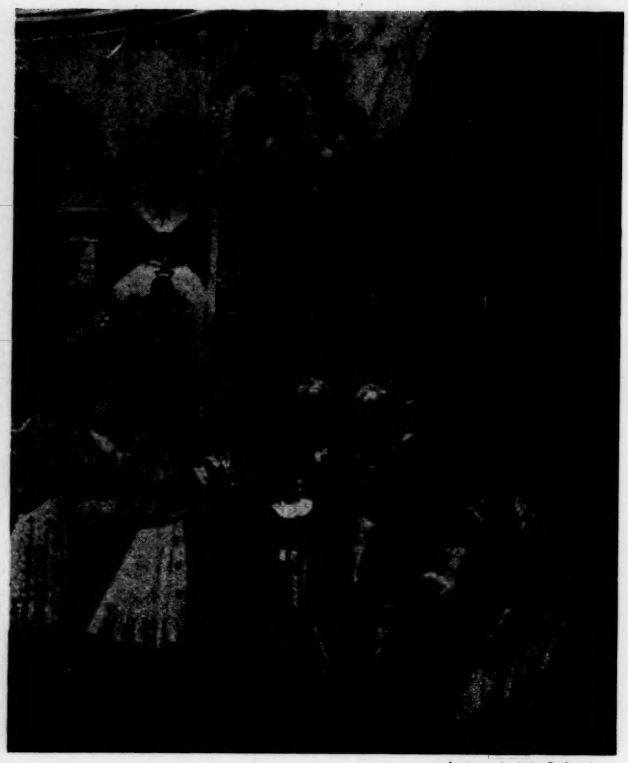


photo: J. W. Debenham

Scene from the well known ballet "Casse Noisette" produced in London, England with music by Peter Tchaikowsky and setting by N. Sergueff.

FACTORY GIRLS MEET THE BALLERINAS

England makes the ballet a part of its war program by sending ballet dancers on an extended tour of defense plants.

The heavy red curtains moved gently apart, white dresses fluttered, and a woman whispered, "Eh, luv, isn't it beautiful?"

Ballet had come to the girl munition workers. With it came a feeling of uncertainty. It was there in the dancers and the producers. It was there in some of the girls who took their seats and asked, "Will we be bored?"

Two hours later The Ballet Rambert had finished the first evening of ballet ever to be given in a Royal Ordnance Factory hostel.

When it was all over, people clapped until the curtains whirled to and fro, closing one second, opening the next. Speeches were made; the C.E.M.A., who were presenting the show, sent Mr. Leonard Crainford, their general manager of play tours, to tell the audience: "Tonight you are taking part in a bit of war-time theater history. Already the dancers are asking: 'Can we go on living and dancing in these hostels?' They are happy to make you happy."

After the last speech had been made, the workers with groups of Land Girls who are living with them left the theater and walked through to the great dining hall which is long and high, so that the only picture one keeps is of great areas of cream-colored paint, ordered rows of tables, and the clatter of cups against saucers.

Here they sat down and talked. Life was becoming a little more real again. For an hour they had been in a world of dreams. Words like "marvelous," "beautiful," and "wonderful" became quite overworked. So many of these girls had just seen ballet for the first time. One said: "It does not come to places like where I live, a house or two strung across the moors." Now this girl is working her twelve-hour shift in the factory.

Most of the girls had bought their shilling tickets days ago. Those who had not, waited at the door, hoping there would be room for them. At half-past eight three hundred twenty had gone in. Dozens had to be turned away.

On to the stage came the company's manager to introduce "Les Sylphides" ("creatures of the moonlight, who live in enchanted glades, dancing patterns to the music of Chopin"), and to talk of "Sporting Sketches," which were what the average Englishman thinks the average Frenchman thinks of English sport.

The girls laughed at the "Sketches"; they were silent for "Sylphides." Perhaps best of all they liked "Mermaid," with its tale of tragic love beneath the ocean waves, and "Foyer de Danse," where they laughed again at the peppery ballet master with his Parisian school in the nineteenth century.

These were the things the girls remembered in an evening that was still a little hard to believe. From the canteen, in twos and threes, the girls walked slowly out into the night, and up the concrete avenues that lead between the long huts, where every worker has her own neat room. They are rooms with cream-colored walls, green-painted furniture and notices in the corridors which say, "Strictest silence must be kept between 11 p.m. and 7 a.m."

The girls were going to bed, but the dancers were still awake. Behind the stage in one small dressing room,

(*Continued on Page* 32)

SHOES THAT DANCE

A number 18 ration ticket spent for dance shoes buys much more than mere foot gear.

by DOROTHY GUY

There is an old poem that says brown shoes are for school days, black ones for Sunday School, but the shoes that dance away our blues are the little red dancing shoes.

Now, not all dancing shoes are red, but a halo of romance and magic still hovers over dancing shoes.

There is no more important nor more romantic part of a dancer's wardrobe than her shoes. The toast of toasts was always drunk out of a dancer's slipper. Shrines were made of famous ballerina's discarded footwear, and it is a matter of history that one of Marie Taglioni's toe shoes was baked with a delicious sauce and eaten by her fans.

Certainly dancers' success is so bound up in their footgear that it merits a great deal of their time and attention. In olden times each ballet theatre had its own resident shoemaker who was an important part of the company. Even Pavlova had her own private shoemaker whom she ensconced on her estate. Perfect fit is absolutely necessary not only to insure the best dancing but to protect their valuable feet against injury and pain.

There is a shoe for every type of dance: ballet, toe, soft shoe, tap, musical comedy, Greek, acrobatic, modern, Spanish, oriental, folk, ballroom, etc. Professional dancers always practice in the type of shoe they intend to use. If they don't, they find they have to start practicing all over again when they do finally get on the correct type of shoes they are to perform in.

I remember Charlie Collins telling me of the shoe trouble he had in "The Dancing Pirate". When he was given his costumes and shoes he found the shoes kept coming off at the heel because they were those old fashioned shallow pumps. After he practiced for hours he delivered the ultimatum that he couldn't possibly do a vigorous pirate dance in pumps that were so shallow. The costumer then made the shoes on an elastic sock that zipped up the back seam and in that way kept the historically correct shoe and at the same time held it securely in place for the piratical jumps and spins.

It is reported that Nijinsky had such powerful action in his feet that a pair of shoes never survived a performance. He literally wore them out in one evening.

Ballerinas still darn their toe shoes on the top to keep them from slipping, and Pavlova always sewed her ballet ribbons on double in case one broke.

When a ballerina discarded her toe shoes after a few wearings, they were in great demand. Autographed and further annotated with the roles they had danced, they were cherished as the souvenir of souvenirs. Selva commemorated this custom in miniature autographed toe shoes

Anna Pavlova getting ready for a week of ballet roles by trying on the dozen pairs of new toe shoes, which she used each week.

of Zorina and presented them to young patrons, who never failed to be thrilled.

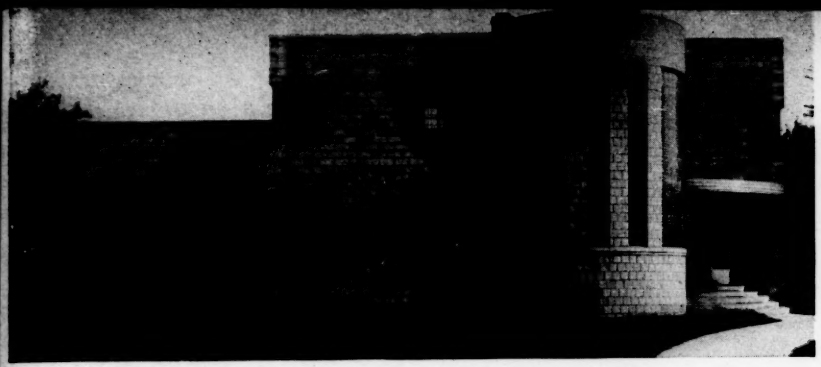
One of the funniest shoe stories was told to me by the fabulous Valya Valentinoff. When he first did his Hobo Dance, the costumes arrived only a few minutes before his appearance, so he wasn't able to practice in the costume. He started out with gusto in the new shoes and costume, but at the first spin, off flew his hat; on the second spin one shoe flew off and hit the conductor on the head; the tour jete that followed spun the other shoe into the audience. The dancer finished amid the howls and applause of the audience. As the house quieted down and Valentinoff stood breathing hard and trying to adjust to his new role of comedian, out of the audience came a clear, childish voice chirping, "I've found one of your shoes, Valya, and I'll get the other one. Don't worry." It was his little cousin who had come to see the ballet. The audience was thrown again into hysterics. "I never failed to practice in shoes and costume after that", finished Valentinoff.

Pavlova wore a pair of toe shoes for only one performance. She ordered them always in lots of two dozen. One of her favorite shoemakers was George, who now is with Capezio. For a long time he had his shop right in Pavlova's home. In Russia the ballet's shoemaker was always part of the resident company.

All ballerinas have their toe shoes custom-made, and have their own specification. Most of them wear light-weight toe reenforcements because their feet are strong and well-trained; but for a heavy toe point role, for instance like the guiding spirit in Paganini, a strong reinforcement is necessary to last out the ballet.

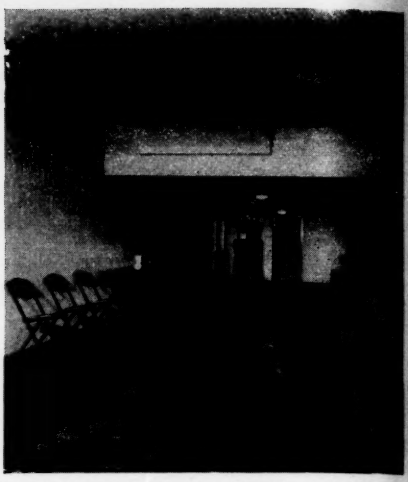
Ben Summers, who has been solving dancers' shoe problems for many years, told us that Markova's shoes, size 2B, were the smallest he had ever made for a ballerina, and those of Barcliff's, star of "This Is the

(*Continued on Page* 28)

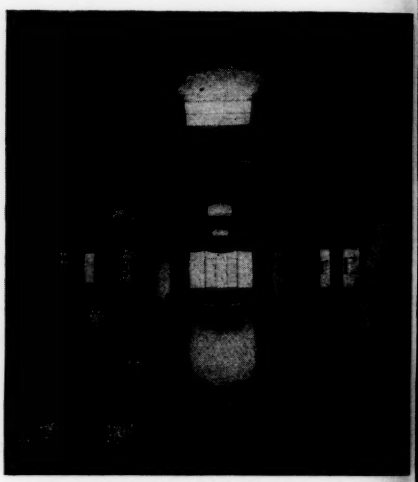


Above: Of rose brick exterior, the Arndt Studio combines a school and living quarters for its principal.

Below: The main studio. It has 55 feet of continuous mirror, a Celotex-acoustic ceiling which softens all sound, fluorescent lighting, an air conditioning system changing the air completely every two minutes, and a new floating floor, which means it is laid in a soft, resilient plastic that never sets, giving a wonderful buoyancy under dancing feet.



There are special, spacious dressing rooms for the girls on one side of the building, for the boys on the other. Both have adjoining showers.



This lounge is equipped with observation windows to the ballroom and private room. This enables parents to observe progress of students without intruding the distraction of their presence. Curtains close this view during adult lessons.

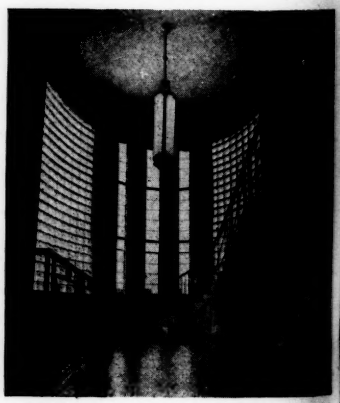
HOUSE THAT DANCING BUILT

One has only to look at these pictures to realize that dancing, besides being a great educational and artistic force in our lives today, is also a big business. Here is just one of the many beautiful dance plants throughout the nation where the children of America participate in the joy, health, and beauty of the Dance.

At this school of Elaine Arndt in Detroit, Michigan, we have the latest equipment to every detail, a physically ideal school. But even more important is the fact that the head of this establishment is a charming young woman who has danced all her life and is dedicated to the art in all its many phases. She has studied with the leading teachers and artists of the dance, has danced professionally herself, and has created in this school her dream of spending her life sharing the dance with young and old. She is a member of leading dance organizations and takes her responsibility as a member of the dance profession very seriously.

It has a steel and concrete bomb shelter which is used by the neighborhood as an air raid shelter.

It was designed by Miss Arndt and her father who is a prominent local physician. Seven hundred pupils a week are accommodated by its facilities and Miss Arndt still finds time to teach dancing in two Catholic schools. Her slogan is, "For a more complete life, try dancing".



The lobby of the school is so arranged that the secretary, who sits at a desk in the right foreground (not in picture), can control the whole school. She can see all who come in or go out. She can see every child go into the dressing room and come out. She can get in touch with every studio and room in the building from her desk.

PORTER LIBRARY

SKETCHING OKLAHOMA

by BERNICE OEHLER

Top, left to right: Bambi Linn and Lee Dixon and Celeste Holm. Middle: Chorines Margit De Kova, Joan McCracken, Kate Friedlich. Bottom: Marc Platt, Diana Adams, Eric Hawkins and Joan McCracken.

It was fun sketching Oklahoma. Such fresh, clean cut young people. They were as attractive back stage as they were before the footlights. Celeste Holm (Ado Annie in Oklahoma) posed for me in her dressing room before she went on. She was a wonderful model. Her mother was an artist, so she was well practiced in the art of posing to be drawn. At the last minute she put on her famous "come hither" eye lashes and dashed for her entrance. What fun she is!

Joan McCracken also arranged a special sitting for me

(*Continued on Page* 30)

Milada Miladova and Chris Volkoff in "The Merry Widow"; Jane Deering and George Zoritch in "Early to Bed"; Jack Gansert, Audrey Keane and Norma Slavina in "Chauve Souris." It looks as if Broadway Theatre is at last ballet conscious, and, moreover, chooses its talent well.

★ THE THEATRE GOER

CHAUVE SOURIS

In the 1943 version of Chauve Souris, we had a delightful, colorful evening of entertainment. Excellent dancing, fine singing, colorful costumes, fresh clean humor, and over all a genuine gayety and artistic integrity of which Broadway is in desperate need. One felt refreshed and satisfied after an evening with Chauve Souris.

The New York newspaper critics panned the show for sundry and chiefly irrelevant reasons. Radio critics and Christian Science Monitor were enthusiastic. The audiences continued to enjoy themselves immensely.

However, the management has decided to take the show to Boston for a run and return to New York with some changes. Not, we hope, on the jaded semi-salacious side that some metropolitan critics applaud. The show could be improved, however, by more movement and a stepping up of tempo.

The dancing in Chauve Souris is particularly interesting. Simeon Karavaeff is not only a dancer of distinction but a comedian to boot. He has had a fabulous career. As a stripling he was with the original Chauve Souris in Paris, danced with Pavlova, and, all in all, has had a dance history that accounts for his spectacular Russian floor work and all around approach to the dance. His "Russian Sailor in New York" is original, and highly amusing.

Jack Gansert, soloist in Joos Ballet, upheld the classical end with a handsome profile and excellent dancing.

Katinka was delightfully danced by Dania Krupska, who is well known as Radio City Ballet soloist.

It is a fine thing for a show boasting so much well seasoned talent to give a debut to a young artist like Norma Slavina. She is young, beautiful and gifted, with that ever popular and seldom felt "heart throb" already in her dancing. If she is wise, she will practice her technique harder than ever (especially that toe point) and stick to simple youthful dances which she can do to perfection.

For a chorus of pulchritude to trip the girlish light fantastic, there is Cyprienne Gabelman, Audrey Keane, Blanche Sanborska, Fern Sironi.

The choreography is in the gifted and experienced hands of Vecheslov Swoboda and Boris Romanoff.

Last, but not least, a big hand to Leon Greanin, and here's hoping he will come back to New York with flying colors.

EARLY TO BED

And now for a show that received enthusiastic acclaim from the critics. True, it was skillfully produced, beautifully costumed, with gorgeous girls, good feature dancers but dull ensembles, a few good songs, a very few singers who could sing, and oh—such a dirty show! It's staged in a brothel and never gets out of it.

Too bad such a lovely girl and beautiful performer as Jane Deering has to be set in such surroundings. Here is a talented young dancer who has really made good as the ingenue of a Broadway musical. Congratulations, Jane!

George Zoritch was out the evening we saw the show, but Tom Powers, who jumped into his place, carried on with flying colors. The dance team Harger and Maye was brilliant and lovely.

Jeni Le Gon is fascinating.

The funniest thing in the whole show was a complete clean bit of singing comedy by Jeni Le Gon and Bob Howard, "When the Nylons Bloom Again."

Revival of The Merry Widow by the New Opera Company doesn't match its production of Rosalinda, but it is a charming evening with the romantic tunes of the famous operetta satisfying the nostalgia for bygone days that one is so apt to feel when the present is as turbulent as it is today.

The dancing is tops, however, with Lubov Roudenko, late of the Ballet

(*Continued on Page* 23)

CONSTANTINE WRITES US ON WEST COAST DOINGS

Eglevsky and Markova officiate hospitably to the service men at the Hollywood Canteen.
photo: Constantine

Your letter arrived while I was in Mexico. You guessed it, another bullfight! This one was exciting! The Torero got the seat of his trousers completely ripped apart by the bull's horns. No, he wasn't hurt, only his modesty was brought to the fore.

Had lunch with Ruth St. Denis and Anton Dolin on Friday. She is working at Douglas Aircraft and earns $38.00 per. She is called for every night by two handsome young men and escorted home. She is on the graveyard shift (12 to 7 A.M.). The car, she said is an "R.R."

"A Rolls Royce?", I asked.

"No", said she, "It's an old car that Roars and Rattles."

She sleeps about three hours in the morning and three hours at night.

"That leaves afternoons free, to write, and have lunch with charming people", explained Miss St. Denis. She plans to build a temple of dance here.

"Not on $38.00 per week, it does not build a temple, but it does help keep a country free in which you can keep a temple. No free country, no temple," the fabulous Ruth announced.

Dolin did a very nice pas de deux from the "Nutcracker" with Markova. The Bowl audiences loved it.

Met and loved Nijinska. Talked to her through an interpreter. You should see her jump, turn and do beats in class. She puts many of the young ones to shame. I shall photograph her next week.

Mr. Jerry Dale from R.K.O. signed me for two special assignments. Saw Viola Essen, we went to Tijuana and were thrilled by another beautiful bullfight. I'm having (of all things) tea, with Toumanova tomorrow. She is working on a film called "Revenge" for R.K.O. But Toumanova is going to have nothing on me. This afternoon Eglevsky, Leda Anchutina and Jean Hunt are coming over for tea.

Yesterday at the Beverly Wilshire pool, I photographed Cheryl Walker doing a series of "keep your figure slim" exercises. While I was draped over the high diving board getting an angle shot of Cheryl and wondering when the camera and I were going to fall into the water, Zorina (who happened to be there) called out,

"Are you having fun and getting paid for it too!" What a girl!

The Ballet Theatre is going strong. Nora Kaye has done some very fine work and is quite popular. Jerome Robbins "wowed" them with his part in "Helen". Massine is rehearsing a new ballet, and the company is working too hard to get into any mischief.

I continue to have a perfectly marvelous time, haven't had a chance to miss New York one bit. Things are popping all the time and I shall write more soon.

The Ballet Theatre left on Monday and I miss them. Markova is here. On Saturday she fainted dead away during the Mazurka in Aleko and strangely enough no one in the audience knew it was an accident save a few sharp eyed balletomanes like myself. Hugh Laing did a nice cover up job and carried her off as if it was a lift, and Dolin improvised a whole section, while Muriel Bently was rushed on just in time to finish the performance. The Bowl is so large and the stage so far away that no one knew the difference. The reason Alicia passed out was because of too many rehearsals and performances.

Saw Toumanova again on Sunday. In her picture, she plays a dancer, but does not do any dancing on the screen. However, she is in top shape and works daily, often with Michel Panaieff in her own little studio. It was quite a treat to see Toumanova go thru her paces, and she ran thru bits from her ballet roles.

Am going to take some dance shots of her soon as those bulbs arrive.

On Friday, Markova, Dolin, Eglevsky and I went to the Hollywood Canteen. We were treated royally. Eglevsky washed dishes with Anne Shirley as his helper. Dolin and Markova dipped their hands in the soapy slush, too. Then, Alicia went behind the sandwich counter and the boys went to town. She poured soft drinks from gallon jugs, served sandwiches and cookies and signed more autographs than a movie star. Finally she got so mobbed that Andre donned an apron, crawled through the crowd and helped her serve. I made photographs. (Always on the spot with a camera! That's me.)

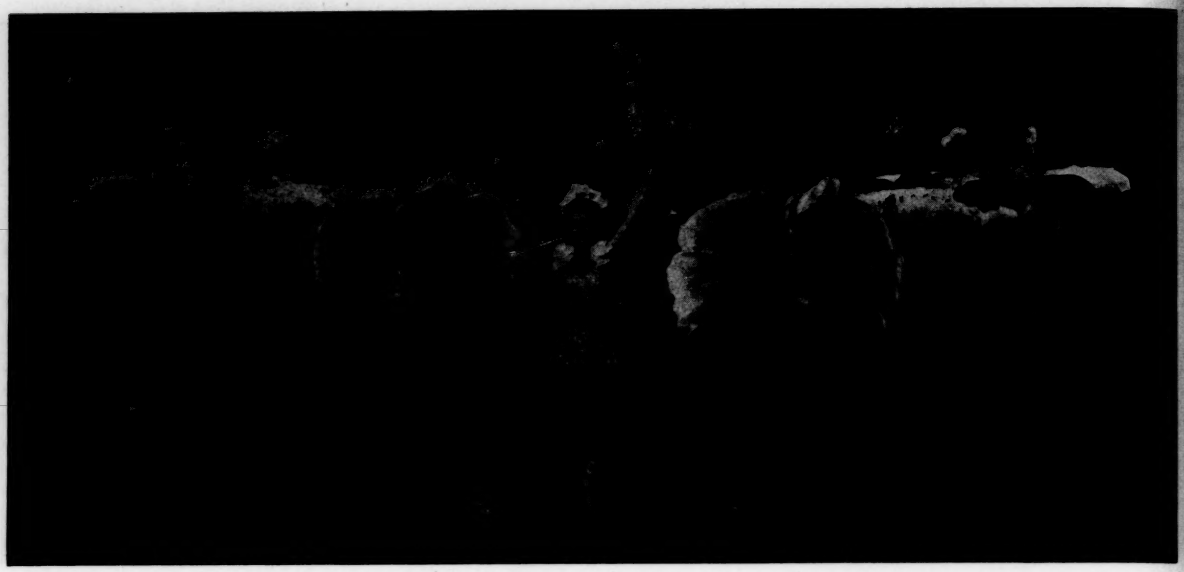
Will have lunch with Markova tomorrow. She will remain here for three or four weeks until she joins the company in New York.

Viola Essenova signed up with Warner's yesterday for "Rhapsody in Blue". She will dance and play the piano too. Few people know that Viola is an accomplished pianist. We are celebrating our birthday together and will do it up in true Hollywood style. Hers falls on the 11th of August as does mine—only she was born a few years later.

Michel Panaieff is dancing at a Russian Festival at the Greek Theatre on Sunday. His own choreography is set to music of Pomirantseff and is done with a lovely dancer called Audrey Myland as his partner.

Lichine is working on "A Fair at Sarachintz" for Ballet Theatre presentation this fall.

I continue to have fun as you might gather from the above.



Gloria Nord, exquisite ballerina of the roller skating world, appearing in the finale of "Skating Vanities", a three hour skating extravaganza, now touring the country. Miss Nord and company have just completed a roller skating scene in the 20th Century Fox film, "Pin Up Girl".

FRICTIONLESS DANCE: ROLLER OR BLADE

by ALAN E. MURRAY

The widening out of skating's appeal is one of the promising developments of the last ten years. All the old time skaters used to wonder why the uninitiated world passed up such a delightful activity. Now, certainly, they can applaud to their heart's content the general growth from the smug position of the "I told you so's".

At this time the science and art of mathematical movement upon the plane is greatly enlarged by the growth of roller figure and dance skating. The cousinship of the two activities, roller and ice skating has long been recognized by those who have probed either technique. As a democratic enlarger of the field, roller skating has much in its favor. To begin with, its lower cost as to both surface and equipment. Now along comes a roller skating show to bring new fans into the picture.

The logic of the growth of show skating out of ice skating is only appreciated when it is taken into consideration that ice skating on the refrigerated sheet hardly ever has been able to pay for itself from the returns of skating admissions. To the pioneers in the show end of ice skating must go the credit for finally making ice skating pay. It is the spectator now who is paying the way for the ice skaters' joy and heaven. Once it was the hockey fan who maintained the surface; now at long last the figure ice skater can congratulate himself on being in a way to become solvent in carrying his own load of profit and expense. But is is peculiarly his problem to attend to the art of his work. Little does it behoove him to be selfish and set himself standards sufficient only to himself. He must keep in mind that he can only support the surface so necessary to him by making his work either acrobatically or artistically interesting to the spectator. In our opinion the acrobatic side is limited and only of temporary interest, but the artistic is limitless, and can go on in development forever, just as it can in dancing.

Watching from the side lines we can see that roller skating is really a more sociable activity. To begin with it pays its own way in the dividends of an activity unneedful of an audience. Its surface is, of course, much more cheaply maintained and installed. Also equipment for the roller foot, to begin with, can be rented with satisfaction because the fitting of this shoe is not so critical as for that of the ice foot. In roller skating it is possible to skate enough people on its surface to pay the costs. In ice skating it has been proven that because it is not possible to skate enough people on its artificial surface to pay the costs, it takes in addition careful planning for an audience and the box office returns from this section.

It follows then that the audience is the ice skater's very life blood. Subsidy from social groups has failed again and again to give any stamina or basis for growth, but some use can be made of that rank weed, the ice skater's exhibitionistic tendencies. It is well, and no doubt the box office will prune it into some semblance of a cultivated and

ornamental plant.

Ice skating and roller skating are having a very significant exchange at this time. To begin with dances from both camps are being juggled back and forth like hot cakes to the mutual profit of both sides. Now, roller skating, watching the sudden strides that the ice blade take in theatre and arena is eager to make some tracks in these fields also. There has, of course, been stage roller skating since the invention of the implement. Jackson Haines, the dancer-ice skater, devised a roller "ice" skate in order to make his work available to the stage in a world without mechanical refrigeration. But the big roller show comparable to the present arena ice show is under way now. The only difference is that roller skating does not have to have these shows to survive, so roller skating is also free to develop as a form of frictionless folk dance, this seems impossible for ice skating except in its native outdoor habitat.

Invention, as the modern world so well knows, overtakes the wildest predictions and alters overnight an entire set up. In the realm of invention there are several possibilities which could radically change both ice and roller skating. For instance, it is possible that there might be invented a type of synthetic ice that could be painted on. All attempts in this direction have so far failed to deliver a sufficiently slippery material with respect to blade but the possibility of such a development still may be considered. A synthetic ice with adequate properties would of course greatly enlarge the scope of ice skating, and particularly ice skating as an art. For one thing, the studio atmosphere so necessary to art development would immediately be available, and artists could work and study in private, following their own choice in music and atmosphere. The lack of privacy has been one of the great deterents to artistic experimentation and development in ice skating. There is an even greater possibility of cheap forms of refrigeration being developed, and it is to such developments that the ice skater can look forward with more hope.

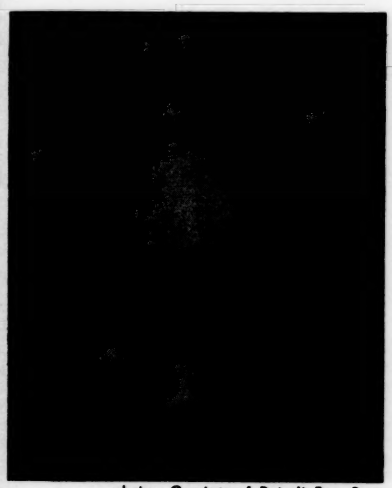


photo: Courtesy of Detroit Free Press

Elsbeth Muller, internationally known ice skater, is one of the first to do pioneering in the new roller skating.

Then in roller skating, it is highly possible that a new type of implement can be developed which will do away with some of the drawbacks such as noise and vibration. All of these improvements would refine the implement and make its complete mastery more possible. With the artistic impetus in roller skating now coming along so rapidly, the advent of such an invention can be looked forward to in the near future. Already the masonite floor carried by the roller skating "Vanities" cuts down considerable noise and the precision bearings of the new skates help too.

The exchange that is going back and forth between roller skating and ice skating is of much interest and promise at this time. In the past there have been many roller skaters of fame who took to ice. There was Harley Davidson who was equally proficient at both. Francis Le Mare is a master of anything that slides or rolls, bicycle, unicycle, two and four wheeled roller skates, as well as ice skates, long, short, round and flat. Nate Walley was first a roller skater and also Jo Carrol. But now for almost the first time we have ice skaters taking to rollers. This is a new development!

The work Miss Elsbeth Muller, pioneer artist in ice skating, is now doing in the roller world is of much interest to the Skating Department of Dance Magazine. Here is a careful and artistic technician, always maintaining the highest artistic standards whatever the current vogue may be. It is in such steady hands that the building up of a true skating tradition may be trusted. When Miss Muller takes to rollers we are immediately inclined to think that the Skating Department of Dance Magazine would be passing up something of importance if we did not look into this roller skating matter.

We reprint here an article by Miss Muller appearing in the summer edition of Skating Review.

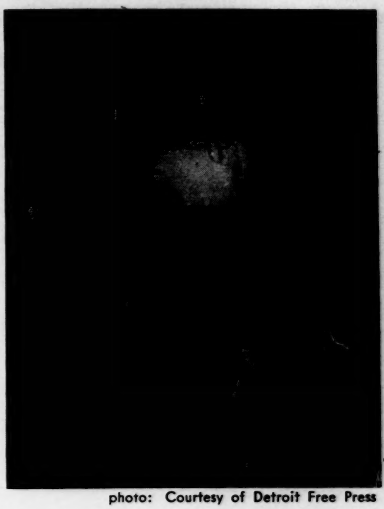


photo: Courtesy of Detroit Free Press

Nancy Lu Parker, only seven years old is already on her way to fame in the frictionless dance of roller skating.

Some people like jazz and swing, others prefer classical music, others folk songs and folk dances. Matter of taste does not come under dispute. While in the Art of Skating many skaters think and concentrate only on highlights and thrillers, I am looking for beauty and harmony in every move and in the arrangement of a free skating routine.

High jumps do not thrill me if they are not handsome, if they are not done in excellent form landed on one foot with a perfectly controlled edge afterwards, meaning not doubled up, leaning away from the center of the curve, compelled to put the other foot down immediately to catch the balance.

Landing on two feet is bad enough, however, a fall is worse than no jump at all. The same is said of falls in a Jackson Haines spin. Jumps and spins should be prepared thoroughly before attempting them.

Much thought and study is necessary to work out a well-balanced program to a definite and pleasing pattern with good division of space, highlights placed correctly and all arranged to fit the music.

Every step and every turn should be interesting, followed through and not choppy, performed with a flowly continuity, with vigor, also contrast of speed *and in perfect form.*

These abstract values mean more to me than the highest jumps, lifts and spins, which may be part of a program but not the only thing to be considered.

In pair skating competitions I never want to see a *"sudden death"* spiral again with the girl trying to mop up the floor with her curls. It is a stunt without beauty, however an excellent thriller in a comedy. The lady leaning back halfway with the man in a pivot position is preferable from my point of beauty. But, please, do not call it a "death spiral" any more.

Most pair skaters seem to spend too much time practicing lifts and on single work, team work was much neglected. More intelligence could be used in working out interesting turns, linksteps and original dance steps. Single spins are risky, they should be sport and used sparingly, if at all.

(*Continued on Page* 32)

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News, Cues and Hullabaloos

Dancers who have appeared recently at the STAGE DOOR CANTEEN are: BUNNY HALLOW, HONEY ALLYN, JEANNE HELRICH, MILADA MILADOVA, CHRIS VOLKOFF, LUBOV ROUDENKO, JAMES STARBUCK, JULE GRANGER, DANNY DANIELS, MARIE McCALL, MARGARET SEVERN, ANN CARROLL, SANDRA BARRETT, ANITA PETERS WRIGHT, ANITA GREGORY de PALMER, VELOZ and YOLANDA, BOBBY JEAN BERNHARDT.

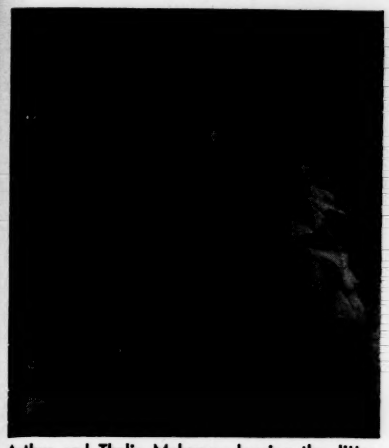
THE HAL McINTYRE BAND is touring the provinces with great success. At one spot, a big rink has been converted into a dance place, with a floor laid for 2,000 dancers, primarily for servicemen and women, but with civilians eligible on stipulated nights. McIntyre played four consecutive nights at this spot . . .

RUSS CURRY had a big season teaching dancing at SARANAC INN, New York State.

The BROADMOOR ICE REVUE of 1943 at Colorado Springs went to town with the famous BRUCE and EVELYN as King and Queen and the following young stars in the spotlight: SERGEANT LES HAMILTON, JANE ZEISER, JOAN FISHER, CARL CHAMBERLAIN, PATTY SONNEKSON, BARBARA FRANKLIN, BONNIE PATERSON . . . TULA and MYA, alluring dance moments, PHYLLIS CLAIRE, tapstress and RIVERA, Mexican drum dancer appeared at LEON and EDDIE'S.

PAUL and GRACE HARTMAN signed their RKO contract with the stipulation that they don't have to wear make-up in their films. They have also made plans to give dance lessons in Army camps and send their "Dance Patterns" to camps they can't reach. We understand, that GRACE HARTMAN rips three evening gowns a week on the dance floor, and partner PAUL has a spare right sleeve made for each set of tails because he wears them out on those spins and lifts . . . AGNA ENTERS has delivered the completed manuscript of "Silly Girl" to Houghton Mifflin Co., which will publish it in January. This will be Miss Enters' third published book. Another one of her stories is now being produced by Metro-Goldwyn-Mayer Pictures as "Little Magic", starring Margaret O'Brien. Having just completed an extensive tour season which, with two Metropolitan Museum appearances, included ten New York performances, Miss Enters is now preparing for her forthcoming coast-to-coast tour . . . "Western Family Magazine" runs a front cover and story of RUTH ST. DENIS working in a Douglas Aircraft Factory for the duration because she wants to do her bit to keep this country free for beauty of the American type . . . HILDEGARDE was premiere danseuse in the Mid-Summer Operetta given at the Lake Placid Olympic Arena on July 29-30-31 . . .

Duke Ellington and Johnny Long speaking to the D.M. of A. Educational and War Conference held at the Hotel New Yorker this summer. At the left is Mr. A. J. Webber, master of ceremonies; at right Aunschen, the smart young publicity assistant who arranged it all so successfully.



Arthur and Thalia Mahoney dancing the Jitterbug classic which they danced on the Dance Magazine program at the DMA Conference.

Of course, you know that SAMMY KAYE and his SWING and SWAYERS chalked up a new attendance record recently when their music attracted more than 16,000 dancers to New York's Central Park Mall. It was the largest crowd of the year . . . At the PERRY-MANSFIELD Camp, Steamboat Springs, Colorado, VALERIE BETTIS is producing a dance-drama with DR. SHAILER LAWTON writing the dramatic episodes and BERNADO SEGALL the music. EARL GOODENOV and BETTY WILES are doing the sets . . .

Dancers on holiday turned their vacation to good purpose last Sunday, when 15 members of the BALLET RUSSE DE MONTE CARLO, headed by ALEXANDRA DANILOVA, IGOR YOUSKEVITCH, and FREDERIC FRANKLIN gave Camp Upton its first taste of ballet, with an official visit to the camp arranged by Pvt. CASIMIR KOKITCH, former soloist of the Monte Carlo Company, and the husband of MME. DANILOVA. The troupe appeared in the camp's open-air theatre before a huge audience of soldiers, the majority of whom had assembled nearly two hours before the performance in order to obtain seats in the grove, and more than a thousand service men stood.

The orchestra for the ballet performance was made up of members of the Camp Upton band, augmented by volunteer string players from New York, and a set of tympani was loaned by the National Orchestral Assn. The orchestra was conducted by Pvt. Robert Lawrence who, two weeks pre-

(*Continued on Page* 25)

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In Our Mail Bag

by BETTY MANNING

Chicago was my destination! I arrived in the little big town, the city of conventions. This was a convention of particular interest to me, the Chicago National Teachers' Convention, where the dance teachers come from all parts of the country for extensive dance training. The attendance was good, for one is never disappointed at a Chicago Dance Teachers' Convention.

I anticipated this trip for some time. I wanted to renew old acquaintances again, and that's exactly what conventions are, a sort of get-together old-home week.

Now I had a bill of goods to sell. Yes! You guessed it — subscriptions. Subscriptions to Dance Magazine, the new Dance Magazine, and I stress this point *new,* for much to my amazement I found many who didn't know that the old Dance and the American Dancer had combined and we had a new Dance Magazine, a magazine that keeps you abreast with the times, keeps you in the know about your profession, dancing.

Selling subscriptions to the Chicago Dance Teachers' Convention was smooth sailing. After glancing through the August issue and spotting the eight pages of teachers' supplement, the teachers knew that section was their very own . . . they were sold.

Here's a tip! If it wasn't for that very nice boss of mine, Rudolf Orthwine, we wouldn't be enjoying this luxury—this luxury which really is a necessity to every well informed teacher.

Yes, Chicago had one grand convention, never a dull moment. It's a grand place to go. Next year you'll hear me say . . . Chicago is my destination! And right now I say . . . let's get to our Mail Bag! * * *

I can't tell you how much I enjoy Dance Magazine. It is definitely a step forward for the art of dance to have such a means of communication with its representatives and its rooters. I like especially to read about ballet in general and Mia Slavenska in particular. Let's have more of Dance.

ALICE C. KOERBER

* * *

I am a constant reader of Dance Magazine and enjoy every page of it. Your June issue is full of information on summer courses for teachers.

MARION I. CATON

Do hope to get a chance to see Dance Magazine's "Home." I thoroughly enjoy its pages, especially 'News, Cues, and Hullabaloos' as it is so nice to know the whereabouts, etc., of dancers whose work one has admired in the Ballet Companies. In Toronto we greatly admire and love Tatiana Riabouchinska. I do wish 'Dance' would publish something about her.

With every good wish,

BETH WEYMS

* * *

I do not know when I have read an article which gave me so much personal satisfaction and which, in my opinion, is so justly deserving of commendation as "The Met on the Spot" in the current issue of your fine magazine.

Last season we had only eight evenings of opera by the Metropolitan. Next season, I believe, ten operas are on our schedule, and I sincerely hope Mrs. Peltz' "Round Table" will have made such an impression that we will have more ballet with our opera. I wish I could congratulate the good lady—I am heartily in accord with her ideas.

JACOB HANDEL

Dancing teacher Thorbjorn Bassoe is one of the many members of this profession who responded to the war emergency by taking scientific jobs in the day time and teaching at night. Here we see Mr. Bassoe in the International Telephone and Telegraph Co. He teaches tap and ballroom dancing, evenings.

Antonio and Rosario still score a big hit with their fiery dancing in "Sons O' Fun".

With the premature death of Miss Ruth Chanova, the ballet world has received a sudden shock. This twenty-four year old American ballerina (hardly understood in her own country, though duly acclaimed abroad) was unfortunate in choosing the Metropolitan Opera Ballet for her American debut. In her rightful place, in ballet, Ruth was one of the most sensitive of American talent, but unfortunately the potential quality of her work in such roles as "Le Spectre", "Les Sylphides", "Swan Lake", etc. was never allowed to make itself known in this country. As her ballet-master, it is my duty and privilege to pay this tribute to the exquisite soul of the beautiful and deeply regretted Ruth Chanova.

Let us hope for a better fate for the future American ballerina and trust that these gifted young women be permitted to develop and be recognized here, in their own home ground, before it is too late.

Vincenzo Celli

* * *

I have received a great deal of enjoyment and help from reading Dance. It seems that it improves with every issue, if such a thing is possible. Congratulations on your past work, and may your new adventure in college dances be a great success.

Helen Matthias

* * *

I'm just about a month late sending you a copy of article I had in The Herald for National Dance Week. I also had a broadcast over our local station W.Q.A.M.

I do think we dance teachers should make more of National Dance Week. It really should be so publicized that the public will look forward to the activities in every city each year.

Mae Rose,
Miami, Fla.

* * *

I am enjoying the Teachers' Edition of Dance very much.

Harriett Schonberg,
Chicago, Ill.

* * *

I wish more people could read your magazine, thus giving them the sincere and intelligent approach to the dance, especially the classical.

I know I would miss it very much, living in a small city, one does not have the advantage of personal contact with fellow dancers, so the "Dance" helps those of us in the small cities to keep in contact with others.

Mary Louise Jolley,
Lima, Ohio

* * *

Just a note to say that I think your new Teacher's Edition of "Dance" is grand. And may I say that my entire group of students support me in this opinion.

We all wish you and the other members of the Staff of "Dance" continued success with your great magazine, and may we also say at this time. "A Very Happy Summer from all of us to all of you!"

Shirley Cohen Goodman,
Troy, N. Y.

* * *

For some time I have wished to tell you how much I have enjoyed the DANCE Magazine since you assumed its editorship. I particularly liked your article on "Sculptured Dance", because I feel that the interrelationship between the arts cannot be emphasized too much, and so often students and teachers are so narrow in their approach to the dance. May I give you my sincere congratulations?

Lillian Moore, New York City

THE THEATRE GOER

(*Continued from Page* 16)

Russe de Monte Carlo, holding forth with piquant charm and excellent dancing in the Maid's dance and the Can Can.

Exotic Milada Miladova, also of the Ballet Russe, is breath-takingly lovely in both her numbers. James Starbuck, an up and coming young dancer, is a convincing partner to both ballerinas. The incorrigibly aesthetic Chris Volkoff thrills with his flair for movement but cloys at times with his self-centered gestures.

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NEWS, CUES and HULLABALOOS

(*Continued from Page* 21)

viously had conducted the Philharmonic Symphony for Ballet Theatre at the Lewisohn Stadium, in his last civilian appearance.

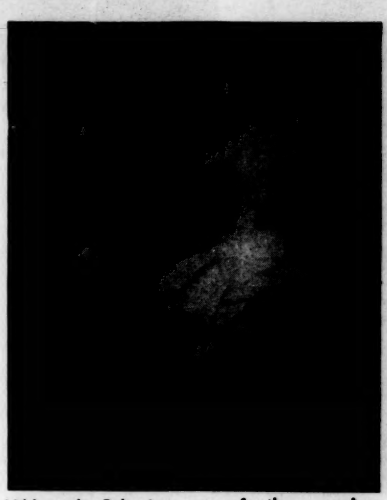
The BALLET RUSSE DE MONTE CARLO will present a streamlined version of one of the newest and most successful of the Soviet ballets "THE RED POPPY." The ballet is given according to the management as a tribute to the "courageous spirit of our Russian and Chinese allies." The production will be staged by Igor Schwezoff, who appeared in the original staging of the work in Moscow. Among the leading artists of the company to be seen in "The Red Poppy" will be ALEXANDRA DANILOVA, NATHALIE KRASSOVSKA, RUTHANNA BORIS, IGOR YOUSKEVITCH, and FREDERIC FRANKLIN. BRONISLAVA NIJINSKA will stage a new work in pure classical form, called "Etude," to an arrangement of the music of Johann Sebastian Bach.

The FOKINE BALLET SCHOOL is continuing under the direction of Christine Fokine in the absence of VITALE FOKINE, who left last week for active combat duty with the U.S. Marines. IGOR SCHWEZOFF, who is now choreographing "The Red Poppy" for Ballet Russe de Monte Carlo, is conducting classes as guest teacher. In preparation for this season's performances, the Ballet Russe de Monte Carlo is rehearsing at the Fokine Studio. After preliminary appearances in Worcester, Mass., the Fokine Russian Ballet is leaving New York for an extended tour within two weeks. Vitale Fokine will manage the stage at Camp Upton when the ballet plays the camp.

VICTOR BORGE says that in the old days an evening's dance was supposed to be equivalent to walking ten miles. But with today's jitterbugs, it's equivalent to climbing one hundred trees!

SARITA ROMERO, dancer; and ARTHUR CARRON, tenor, gave a volunteer concert at Camp Upton, Yaphank, New York, on August 15th, under the auspices of USO-Camp Shows.

An all Chicago ballet will be seen this year. Organizer is dancer CARLA BRADLEY. BRONISLAVA NIJINSKA will choreograph at least one new work for the group.



Hildegard Balmain one of the premiere danseuses in the Summer Operetta at the Lake Placid Arena.

The 12th Mid-Summer Figure Skating Operatta at Lake Placid was billed as "A Garden of Stars" and rightly so. A galaxy of ballerinas on blades supported by the best male skaters put on a program of divertissement that twinkled with brilliance and charm. Featured skaters were: DOROTHY GOOS, BARBARA ANN SCOTT, HILDEGARDE BALMAIN, MABEL McPHERSON, JOAN YOCUM, ANN ROBINSON, RAMONA ALLEN, JOHN HOUSE, PHEBE TUCKER, WILLIAM GRIMDITCH, Jr., EILEEN SEIGH, HARRY BARTON, NANCY LEMMON, DICK BUTTON, JANE WEISS, LOIS WARING, VIRGINIA BAXTER, DUDLEY RICHARDS, RUTH LIPPMAN, ARTHUR LEVY, MARIE McCLENAGHAN, JUSTIN SMITH, SANDYLEE WEILLE, JOAN DEMBECK, HAZEL SULLIVAN, "MIGGS" DEAN, JOEY SULLIVAN.

This is the spirit! DOREEN GROOM of Hamilton, Ontario, to attend the Convention and Normal School this year had to go to the American Consulate and the Canadian Immigration Authorities before everything was OK. She writes: "I had to wait to hear from my bank who in turn waited to hear from Ottawa giving permission for me to buy American money. I had to write to Leroy Thayer asking him to write to Ottawa and specify what I needed. What a lot of fuss, but it was certainly worth it, to keep up on things."

The PITTSBURGH CIVIC BALLET was represented in New York this summer by HELEN URBANEK and CHARLOTTE MADDY who came to study at VILSAK'S and DAGANOVA'S respectively; and VIRGINIA LILLIKOTCH and LOUISE GISSI. These girls all appeared in "Orpheus" and "The People" produced by the Pittsburgh Civic Opera under the direction of FRANK ECKL, Jr. and KARL HEINRICH.

ROXY presentations are getting better and better with plenty of high powered dance acts featured. VELOZ and YOLANDA brought down the house recently, and it was good to see PAULINE KONER back again dancing with such charm and sparkle! THE ROXYETTES sure are all around dancers, jugglers and whatever is needed in rhythmic movement.

Mrs. ED MACK of Winnetka sends us a very interesting clipping on "Whence the Dance in Latin America" by NICOLOS SLOREMSKY, Christian Science Monitor, May 8, 1943 . . . Dance Film Programs at the MUSEUM OF MODERN ART is being repeated the week of October 3-9 . . . Looks as though San Francisco is way ahead of the east in art skating. At the BERKELEY ICE RINK, WILLIAM CHRISTENSEN devised ice productions of the following ballets: "The Nutcracker," Ravel's "Bolero", "Peter and the Wolf," "Circus" . . . The BERKELEY FESTIVAL ASS'N. at the Ice Rink also included in their season, performances of the SAN FRANCISCO BALLET COMPANY directed by William Christensen and concerts by the SAN FRANCISCO SYMPHONY under FRITZ BEREN. . . . Tryout for scholarships will be conducted by NOVIKOFF SCHOOL OF THE RUSSIAN BALLET on Sunday, October 3rd, at 2 P.M. for children and adults . . . ALEXANDRIA DANILOVA will teach several classes a week during September at The American Ballet School before the Ballet Russe opening claims her entire attention.

RUTH PAGE was ballet mistress for the outdoor performances of Aida and Carmen in Chicago. RUTH PRYOR, BETSY ROSS and WALTER CAMRYN were soloists. As a result of the success of the summer opera there is talk that producers Fortune Gallo and Harry Zelzer are considering an extended season of operettas and ballet at the outdoor stadium this year.

MORE NEWS and CUES

(*Continued from Page* 24)

You all remember little JOAN KEENA (who was in "On Your Toes" in N. Y. and London: daughter of an American Diplomat writes:

"Your letter has been chasing me for a year or more, from hospital to hospital. I fell from a moving troop train that gave me a concussion. Then I was made to perform when I had pleurisy which caused a lung abscess! I was operated in December, discharged in February. I've a tube thru the back into the lung and can't dance. When they remove the tube I'll rejoin my old unit as assistant producer. Musical comedy is needed for the troops, not concert dancing. I teach English, play violin, accordion!" Joan would like letters from her old N. Y. friends.

(*Continued on Page* 31)

photo: Stedman

Young Virginia Baxter and Dudley Richards as they skated into first place at Lake Placid's dance contest held on the Olympic Arena's ice.

QUESTIONS

1) What was the first ballroom dance to permit the gentleman to dance with his arm around the lady's waist?
2) In what dance did the lady kiss every gentleman on the dance floor?
3) What is the origin of the dance favors or souvenirs we have today at dance parties?
4) What famous dancer lived to see her life made into a popular movie?
5) What recent dance hits were named after the following: a fruit, a London street, Longfellow's poetry, a famous dancer, a famous aviator, a war song of today, a President's wife?

For answers ask your dancing teacher or consult October issue.

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JACK STANLY

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12 Midnight

by CINDERELLA

Pink Can Can dancers finish up a snappy kaleidoscopic revue of dance history from the Gay Nineties through the Charleston down to the Jitterbug for Bal Tabarin's happy audiences.

Now, 12 Midnight is a witching hour and there are some very diverting, exotic and heavenly places to be in at the stroke of twelve. It all depends on your mood.

If you crave a colorful evening where the informal and international flavor is expertly blended, you should reserve a place on your calendar for the Bal Tabarin on 46th Street, just West of Broadway. A bit of Montmartre from the "Last Time You Saw Paris". The food is excellent, the wine extra fine, the music exciting, and the early and late shows clever, diverting, and appealing to many tastes. Also your pocketbook can feel very comfortable about it all.

The chorus known as the Montmartre Girls is exceptionally pretty—emphasis on gorgeous blonds and stunning brunettes—eliminating the "in between types" that are less arresting. Most of us like our beauty clear and unadulterated. When these lovely ladies appear in rose silk fringe and flowers in the South Sea number, I choose the word "lush" from the dictionary to describe them. If you don't agree, go and see for yourself.

They also present a bit of dance history called "Evolution of Jitterbugs" with appropriate costumes and routines representing the Gay Nineties, Charleston, Black Bottom, Truckin', Lindy Hop and present-day Jitterbugs. To prove how generous they are with their talent, they also do a feathery, ruffly, Pink Can Can.

Carla, the soloist, did a delightful toe dance caller "Viennese Waltz". Nico Cevara sang popular Cuban songs to the accompaniment of his guitar. Kenneth Buffett, dancing star from the Broadway hit, "Oklahoma", was master of ceremonies and sang and tapped his way to popularity with the audience. The Garcias, an expert dance team, presented the Dance of the Gypsies in true romantic and fiery spirit.

Roy Douglas, an exceptionally clever ventriloquist, with his loquacious Eddy was most amusing. When Eddy went back into the suitcase protesting and kicking every step of the way and shouting his objections from under the closed cover, the high spot of the performance was achieved.

As for the orchestra, Tony Graham and the Boys provide music that keeps every one in tune and in time.

Perhaps your mood requires a heavenly spot, away from the pavements, a "Summer Paradise", a "Winter Wonderland". Then there is just the perfect place out near Rye, New York, not far away, but far enough for beauty and entertainment on a lavish scale. The Westchester Country Club is the answer. Here Cinderella and her Prince Charming can dance long past midnight under the stars, on a glistening dance floor which is one of the largest to be found to tempt the dance devotee. There is space under foot as well as above in the sky ceiling with real moonlight and real starlight.

Here is a place where you can really do your tango routine. In the open spaces between couples you can indulge your suppressed desire for self expression. As a result, the dancing there is much more interesting and varied. The Samba couples are most numerous and enthusiastic.

The orchestra usually plays a variety of rhythms in each dance period: Foxtrots, slow for the dignitaries, and fast for the jitterbugs, Rumbas, Viennese Waltzes, Tangos and Sambas. Every dance temperament gets a chance to dance its favorite rhythm. This is much better than a half hour foxtrot, an interminable waltz, while those with "good neighbor" blood in their veins sit and wait for a rumba or tango.

Those who live at the Westchester Country Club and the members are fortunate indeed to have that hill-top, sky-top dance floor.

IGOR YOUSKEVITCH

(*Continued from Page* 7)

was excellent and it was an immediate solution to his pressing problem, so he accepted.

To his amazement he found the dance just a continuation of his athletic career on a higher, more difficult, and more artistic level. Everything he had learned as an athlete was valuable to him in his new profession; precision, lightness, flexibility, rhythm, smoothness, balance, speed, endurance, strength, co-ordination, judgment of distance, and feeling for space. Even the poise which the champion athlete has to have when he performs before thousands was just what he needed when the curtain rose for the first time on Igor Youskevitch, dancer.

"But my lessons in the higher athletic technique of the dance added finesse, musical rhythm, design, and most of all the use of my body as an expressive medium of thought, emotion, character, and drama", explained Youskevitch. "The dance became even more satisfying than athletics because it was everything that athletics was and much more. The dance is a sport worthy of the most mature and talented man.

"I traveled all over Europe to study, to learn, and to dance. I continually compared the dancer's way and the athlete's way. Mostly, they were fundamentally the same but sometimes one was better, sometimes the other. For instance, I can warm up better and faster the athletic way than the dance way. Athletes have better knowledge of muscles and better control over certain individual sets of muscles. The dancer, on the other hand, has a deeper philosophy of movement, connecting it up with all of life, making it mental, emotional, spiritual, as well as physical.

"To the young man athlete, I would say, 'You are not a complete athlete until you are a dancer' ".

Youskevitch is an inveterate fisherman. He always spends his vacation that way, then eases slowly back into practice when he returns to civilization. His wife, the attractive Scarbova, who dances the leading role in "Prince Igor", enjoys these fishing expeditions as much as he does. They are a devoted pair.

LUBOV ROUDENKA

(*Continued from Page* 6)

not the Cowgirl. She has long pigtails; you have none.' I hate to tell them I just pin them on; they would be so disappointed.

"I like people. I am what Americans call sociable. They compliment me on my sense of humor. They do not know I was taught that with my ballet technique. A dancer needs it always just like she needs flexible muscles.

"Diet? I don't know what you mean. When I'm hungry I eat what I want and all I want. My favorite things to eat? Steaks and sweets. I eat two hours before I dance, then a big steak after the performance. Every day I practice technique for an hour and a half, just technique.

"Yes, I have offers for musicals and Hollywood but most of all I want to be a great ballerina. Yes, I study tap here in America. In American choreography the dancer has to do every kind of dancing."

Yes, Lubov is slated by the gods to go far. She has youth, temperament, a fine technique, and an infinite ambition. A very conservative person in ballet circles said to me recently, "Lubov Roudenka has what it takes. If I had money I would back her to the limit. It would be both an artistic and a financial investment."

How ballet audiences will miss this alluring, tempestuous Cowgirl of Rodeo! But Lubov is on her way to fulfill that destiny that dropped this thoroughly Russian child in Paris, then sailed her across the Atlantic to star in Rodeo in the most thoroughly American role a ballerina has ever danced.

We'll be seeing you, Lubov!

SHOES OF FAMOUS FEET

(*Continued from Page* 13)

Army", were the biggest. He said that pink is still the favorite color and all but a fraction of the shoes sold are pink.

He also told us to make shoes last longer to follow these directions: after each practice period thoroughly air and dry the shoes, put them away carefully in the same position as they are boxed when you buy them.

As most of us are not movie stars or ballerinas, we are more interested in what the average student can do about the shoe problem. Here are five "musts" for dancers, amateurs as well as professionals:

1. Start the fall season off right with a new and correct pair of shoes for each type of dancing, e.g., ballet for ballet class; toe for toe class; oxfords or flats with taps on them for tap class; a musical comedy shoe for chorus, Spanish and line work; a barefoot sandal for natural dancing, a modern sandal for modern, and a non-skid for acrobatic dancing.
2. Have them properly fitted so they are comfortable, protecting, and supporting to the foot.
3. Wear ballet, toe, and acrobatic shoes always on the same foot. It is better to save your feet than economize on shoes.
4. Don't expect dancing shoes to last longer than street shoes. For young, growing feet two pairs have to be bought each year. It is unwise to buy them too large because loose shoes destroy the pupil's ability to master fine, accurate movements. However, the second pair bought in the spring for the year's recital can be easily converted into summer shoes and used up before they are outgrown in the fall.
5. Remember it is more expensive to miss part of your dance lesson and half of your progress because you haven't the right dance shoes than it is to put out the money for comfortable shoes correctly made for dancing.
6. To protect your shoes always wear socks or pads with your shoes.
7. Take the time to properly sew your ribbons, and even in practice carefully tie them so that the ends are skillfully hidden. One good way to sew on your ribbon is to leave it uncut and long enough to go under your arch inside the shoe, then bring it up the inside edge, and sew it. This insures keeping your shoe on your foot in case either side of the ribbon rips loose.

Remember time & money spent on the correct shoe properly fitted, will keep your feet young and healthy. Experienced dancers say, "Nothing can defeat you like de feet!"

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CHOOSING A DANCING TEACHER

(*Continued from Page 5*)

(2) First class dance schools have a right to expect you to register for the year, and pay in advance. (No refunds except in cases of prolonged illness.)

(3) Each child must be properly equipped with class costume and appropriate shoes for each type of dancing.

(4) Good schools require the students to be on time, regular in attendance, and well behaved in class. They reserve the right to drop any student from the class for not living up to their standards.

(5) Mothers are not allowed to visit every class because it has been found it is not to the child's advantage. Most good schools invite the parents once a month to see the children's progress.

(6) Remember good schools do not flatter you or your children by telling you how wonderful they are. They keep your patronage by making your child dance well, not by talking about it.

(7) First rate schools expect parents to co-operate fully with the dancing school program, arrange a time and place at home for the children to practice, supply costumes and properties for the final recital, and show an active interest in all aspects of the development of your children's dancing.

(8) No first rate teacher will permit a parent to tell her (or him) how to teach dancing, what dances to give a child, or what class she is going to go into. That is the teacher's business. If you are not convinced she knows her business, don't send your children there.

In closing, we would like to answer some of the many questions that have come into this office.

Q. "At what age should a child begin dancing?"

A. "Three years old is not too young if you can find a dancing teacher expert in Nursery School technique as well as dancing. A great deal of time is saved by beginning early with the right teacher.

Q. "What type of dancing should a child study first?"

A. "Rhythmic dancing that perfects the child's own natural movements is essential before more difficult and arbitrary movements are taught. Acrobatic movements are as natural to a child as tumbling is to a puppy."

Q. "How soon should technique be taught?"

A. Technique is just the best way of doing anything and the best way should be stressed from the start. Formal systems, however, like the ballet, oriental, tap, and modern dancing should only be taught after the child has mastered his own natural movements. A good teacher knows when the child is ready for these intricate movement patterns."

Q. "How soon should ballroom dancing be taught?"

A. "Experiments at Columbia University made it clear that the best results were accomplished by starting ballroom in the fifth and sixth grades. Of course, the children had already had rhythmic, folk, and dramatic dancing in the earlier grades."

Q. "Is there any type of dancing that children should not have?"

A. "Every type of dancing correctly taught has a place in the child's dance education. The difficult types, e.g. toe dancing, are postponed until the student has mastered all the necessary fundamentals of body control and endurance. Romantically motivated dances are also postponed until the student is interested. At no age are cheap, decadent gestures and movements appropriate.

photo: James Kollar Studios

The exception that proves the rule, eight year old Mary Ellen Perry has a beautiful technique, a fine style and a deep appreciation of Ballet. We usually advise saving toe dancing until a child's later teens.

Q. "What type of dancing should a boy study?"

A. "Any normal boy loves dancing as much as any normal girl. Up to six years of age they dance happily together in the rhythmic and acrobatic class. Thereafter a boy should be given the masculine motivations for movement that he desires to feel manly. Acrobatic dancing well taught is of great interest to boys, as is tap, folk (especially the vigorous Slavic dances and American cowboy dances), and ballroom dancing. Ballet, properly taught, is a challenge to any boy's virtuosity. In the modern dance, the older boy finds plenty of athletic vigor and skill with an interesting vocabulary of strong, forthright movements with which to express his masculine ideas and feelings.

In conclusion, let me stress once again, the great benefits of dancing are available to all who will take the trouble of finding a good teacher!

FROM OUR READERS

I was very much surprised to see Nadja's article in Dance and enjoyed every word of it. It certainly made me a little homesick when I read all the dancing material in it. Several of the names were very familiar to me, especially Celli, Slavenska and Hasoutra.

* * *

JOSEF

A constant reader of your Dance Magazine, I was greatly impressed with your July Cover.

Respectfully yours,

MR. GEORGE J. KOVAC

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SKETCHING OKLAHOMA

(*Continued from Page* 15)

in her dressing room, only she didn't "sit" very long, but danced all sorts of poses for me. Such a friendly vital young person!

The three Can Can Dancers I did from memory in intermission. I was sitting off in one corner trying not to attract attention, but one curious member of the audience discovered me and sat right down beside me to watch every stroke of the pen I made.

"It's a gift from God", she kept saying.

Without irreverence I felt like saying, "Plus a quarter of a century looking at, living with, and drawing dancers!" But I held my tongue.

It was a lark seeing the show first from the audience, then from Miss Anderson's chair in the evening (which she so graciously relinquished to me), and finally, the very close-ups in the dressing room. Sometimes, the back views were much more to the point than the front views—for example the cowboy (lower left). One cowboy evinced great interest in my tricky artist's pen. He had seen one in Europe. After I got through explaining how it was made for safety, never blotting or leaking, I guess I got carried away with my own presentation, because I gave the wrong twist which opened it, then dropped it in my lap. A huge ink spot appeared on my new Palm Beach suit. Everybody flew to my rescue. My skirt was ripped off in true quick-change fashion, put on top of the bubble drinking fountain. Then the wardrobe mistress appeared and took charge. She believes in soap and water plus elbow grease. "By Cracky", as the cowboys say, "she is right" My Palm Beach suit is as good as new.

Many thanks, Oklahoma, for everything!

DANCE DRUMS and RATTLING GOURDS

(*Continued from Page* 9)

Impatient tourists are prone to make haste in getting away after ogling a few sections of the dance during the day, and miss the beauty of the last appearance of the solemn entrance at dawn. The winter Shaliko at Zuni is an example. The Council of the Gods goes forward to the Sacred Lake in winter. Their return in July is not noted. They are wearied after their long march and night camps, loaded down with reeds, water bottles and turtles. The morning after the Shaliko is also full of mysterious movements to and fro.

After the weird music gradually dies away with the shaking of rattles, the hum of the whizzers, the hissing of hundreds of snakes, there is frolicing in the Hopi village in direct contrast to the sombre intensity of the preceding public performance.

The so-called "Squaw Dance" of the Navajo as seen by whites is often termed "dull and repulsive". The girls pull reluctant men about until they are paid off in coins. But it is at the "Squaw Dance" that the social and communal part of Indian life is discussed with deep seriousness. There may be an infraction of tribal custom, so the chosen head-man sits in judgment and listens to arguments from opponents. Here are talked over government rulings, and approval or dissent is voiced.

Two predominant ceremonials of the Navajos are the "Night Chant" and the "Mountain Chant". These are all night performances, and few whites witness them because of smoke-smarted eyes and long hours of waiting. But never miss one if you can reach it. The more secluded the spot, the better.

If the white man can only be in a receptive mood, he can catch a glimpse or two of the mystery and meaning of the Indian dance. More than likely he will be in a daze as he watches the drama before him, so unreal as to make him wonder how in America today there can be such unbelievable ceremonies.

RULES FOR WARMING UP

1) Warm up slowly and deliberately.

2) Don't relax during a practice period, rest by doing something different.

3) Conserve your body heat. Put on a wrap when you rest. Cool off slowly at end of workout.

4) Add a little more work to your practice period each day. but never force yourself beyond comfortable endurance.

5) Regular daily practice, even if the period is short, is worth more than long spasmodic workouts.

6) Remember fatigue increases more quickly the more tired you get, so plan short frequent respites of slow movement to relieve your strenuous activity.

7) Smoking definitely destroys the wind and diminishes the endurance.

8) Alcohol, coffee, tea and all the soda pop drinks with caffein in them are avoided by dancers and skaters who want to protect their physical and artistic energy.

9) Refined sugar and flour with the candies, pastries and breads made of them, cause a reaction in many people that makes the breathing apparatus sensitive and unhealthy, causing colds and difficult breathing.

MORE NEWS and CUES

(*Continued from Page 26*)

The incorrigible VALVA VALENTINOFF again takes his pen to hand and writes us . . . "Incidently I have just noticed where a photo (of course that's a matter of opinion) of me is displayed in the current issue of Dance Magazine. Any resemblance between actual persons living or dead is purely co-incidental, I assure you. In fact, to tell you the truth I never saw that picture before in my life. However, it shows you to what extremes I will go to when entertaining service men . . . It is my pleasure to inform you that I have appeared over seventy times, yes, you heard me the first time, over seventy times at the Stage Door Canteen. The little man in the white coat has just come for me, so if you please, I will now take my medal, and go home."

In "ONE HOUR OF GLORY," CASEY ROBINSON'S production for RKO Radio, BALLERINA TOUMANOVA and GREGORY PECK, leading Broadway actor, will star.

LEOPOLD STOKOWSKI wrote recently from El Salvador. "Recently I went to the Indian pueblo Tesuque in New Mexico and gained material there of Indian dances, rhythm and music. I have other material from Mexico, Yucatan, Brazil, Argentina, Trinidad, Barbadoes and the Dominican Republic.

If you happened to listen in on STATION WBBM during the Dr. CHRISTIAN program June 9th, you heard dancing teacher HARRIET SCHOENBERG announced as one of the twelve winners of $250 prizes for radio scripts. There were 8078 contestants. Her play, "Unknown Soldier," will be broadcast on September 8th on the Dr. Christian program. Miss Schoenberg's play is eligible for one of three additional prizes of $600, $400 and $200. The winners will be determined by the number of votes they receive.

EDNA McRAE of Chicago is offering two full scholarships for this year. Competition will be held early in September.

EDNA LUCILE BAUM produced a Brazilian ballet to the music of Hector Villa-Lobos. It was entitled "The Three Maries."

ELOISE MOORE and her company of dancers gave two performances at the University of Wisconsin in Madison on July 25.

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NEVER KNOWINGLY UNDERSOLD

FACTORY BALLET

(*Continued from Page* 10)

off a passage packed with lacy costumes and colored silks, they sat on chairs and boxes. They, too, drank cups of tea. The three men had been crowded into corners. Neither they nor the women had wiped away their heavy make-up.

With them was Mr. Walls, (before the war in the theater and cinema business), now managing the hostel for the Co-operative Holidays Association. A share of the program's success was his. He had found rooms for the dancers, arranged for their transport, and made most of the plans for their visit.

Now they told him what a thrill it had been to be in this first night. They look forward to the rest of their three-months tour, which includes many R.O.F. hostels. For all of them this is a new venture. If they look back on what has already happened to them since the war they think mainly of its first two years, when twice every day they danced in London with bombs falling and gunfire cracking above their heads.

Iris Lorraine remembers that she was in Italy on September 3, 1939, though she has been in England ever since. Now her one thought is of ballet for the war workers. She tilted her head, face smudged with grease-paint, and said she knew she spoke for everyone when she said, "We think it is grand giving these shows."

Elizabeth Schooling and Sally Gilmour are the two principal dancers. Miss Schooling was specially happy because this first night brought her within a few miles of her husband, Frank Staff, who has left ballet to join the Army. He spent his last seven-day leave rehearsing the company for this tour.

This same Ballet Rambert that started lunch-time ballet a year or two ago is now paving a way which may well be followed by others of the best ballet dancers in the country.

MODERN DANCE IN ENGLAND

(*Continued from Page* 11)

"Classical Ballet and its Relation to Modern Dance". Also in the City Art Gallery the audience became keenly interested in a debate which reached out into music and social meanings of dance; and some departed only on time to catch the "last train home" at 9:30 P.M.

On Sunday we saw a short private Modern Dance display in the new Harmel Studio, when Lilian Harmel did her solo "Apparition", "Improvisation" and some others, for a small audience of artists. Modern Dance had a very good week in Leicester and promises valuable further developments.

In Leicester, Modern Dance form has made its first appearance for use in the service of the traditional church. The Church of St. Marks in Leicester has emulated the Church of St. Marks-in-the-Bouwerie in New York City. In this innovation, Lilian Harmel was the moving spirit in collaboration with the Vicar. A one-act "Religious play" divided in "Two stages and ten steps", entitled "The Divine Journey", was devised especially by Cannon Linwood Wright and then presented in the church by the St. Marks Players, a company of fourteen with choreography by Lilian Harmel. This play, as "The Story of Father Anselm's Dream," was divided in two parts, the first of six episodes, the second with four episodes. While dialogues and hymnal choruses were used, all the rhythmic action and gesture, as well as dance proper, was expressed in meaning affirmed by Lilian Harmel's masterly choreographic drama. In Leicester, this religious choreographic drama made a deep impression; and in turn, it unquestionably stimulated interest in the subsequent visit of the Ballet Jooss.

In London, we have been able to see a ballet, on what we may perhaps call a religious theme, with a choreographic basis partly classical and partly modernist. This interesting work is "Chartres Frieze", a one-act ballet in two phases, with choreography devised by Sheila Nicholson who also arranged the theme and the costume design. Her ballet, which was given its first performance by the Ballet Guild at the Garrick Theatre, is based on inspiration drawn from the sculptures in Chartres Cathedral. Its color is derived from the paintings of the Italian Primitives. The theme is first a contrast of Virtue and Vices, Active and Contemplative Life; and its second part is the Judgment of the Dead by St. Michael.

NOTICE

With war shortage of printing chemicals it is impossible to reproduce vague, foggy photographs. Very few snap shots are usuable. Before sending in photos, consult Dance Magazine, November, 1942. Full explanation is given there, on the type of dance photo we use in Dance Magazine.

FRICTIONLESS DANCE

(*Continued from Page* 19)

There were several outstanding examples of completeness and unity of program and performance which I thoroughly enjoyed, and I hope to see more of this kind of skating at the next Nationals.

Miss Muller's letter to us on the subject of roller skating we also find of general interest.

August 15, 1943
Detroit, Michigan

Dear Mr. Murray

Last winter I arranged with the Olympia to have a semi-public session for figure skating only. All the best roller skaters were very anxious to ice-skate and took season tickets. We called it the Roller Skaters' Ice Division. Unfortunately, the Olympia discontinued all figure skating sessions.

The best roller skaters in Detroit are all ardent ice skaters for instance, Melva Block, twice National Senior Champion; Ann Manion, close runner-up; both turned professional and are Hollywood bound. Here, the roller skaters ice-skate whenever they have a chance. They go to Windsor across the border in Canada, or out doors, and they don't mind changing from rollers to ice and back to rollers again. I claim that one sport helps the other. Anyone who has nowhere to skate on ice may learn a great deal and keep in practice on roller skates. Then private roller rinks are more of a possibility than expensive private ice rinks. The only difference, I find, is the take off from stand-still and the transition from one foot to the other. I miss the push from the edge. I haven't been able to acquire the roller way entirely, because of my many years on ice, and I hope to see my little pupils and young girls do better than I shall ever be able to do.

One thing more I want to mention: during the busy season a ballet dance teacher now gives class instruction and private lessons to roller skaters in the little practice rink at the Arena. It has a bar on both sides and a large mirror. From the club room windows one can watch the skaters in the practice rink.

Melva Block had years of dance training, little Nancy Lee Parker had acrobatics. Nancy is small and slim, looks very delicate, however she is healthy and has plenty of pep and endurance, an excellent ear for music and good rhythm. She is a darling child with a lovely disposition.

By the way, in closing, I must tell you that Marible Vinson Owen is giving lessons to roller skaters and my brother George is giving ice and roller lessons to a roller professional in Portland, Oregon.

Sincerely yours,
Elsbeth Muller

SPEAKING OF RECORDS

Adolf Blome in the dance profession forty-five years, never missed a performance in twenty years of show business and never missed a lesson in his ten years of teaching. Has worked nine years with Mr. Hoey of Brooklyn and never had an argument.

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